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# LETTERS

Gentlemen:

Some time ago I sent my renewal for JUNIOR ARTS AND ACTIVITIES to your office. I have now received all of the current issues and calm and peace is restored to my classroom—my pupils certainly enjoy the magazine.

—Philadelphia, Pennsylvania teacher

We are very happy to note that our magazine is approved by your students. Children are the most severe of critics and when they like and use the material in JUNIOR ARTS AND ACTIVITIES we feel that we are going a long way toward helping the children's teacher more fully.

—Editor

Dear Editor:

I think JUNIOR ARTS AND ACTIVITIES is an excellent magazine. Most of all, I like the systematic organization and the wealth of illustrative material which it contains.

—North Carolina teacher

That is our constant aim—to have the material in JUNIOR ARTS AND ACTIVITIES so organized that it really benefits the teachers. If you have any suggestions about the improvement of the magazine, let's hear from you.

—Editor

Dear Editor:

I like the magazine in all respects—I get many good suggestions and ideas from it. However, it is too advanced for my particular work. I teach first grade.

—Oklahoma teacher

We should like to know more about your first grade pupils. Our primary units are planned and written by teachers and supervisors in both kindergarten and the first and second grades, and, therefore, the units should be simple enough to meet the needs of your pupils.

May we point out that our principal unit this month, Making an Aquarium, is designed for the primary grades.

—Editor

Gentlemen:

I have taken other magazines for stories, poems, plays, etc., but I have never found a magazine to be such a composite of all necessary activities as

(Continued on next page)

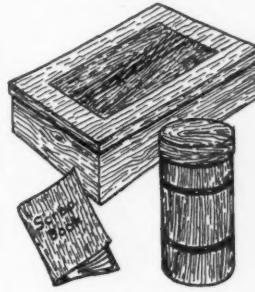
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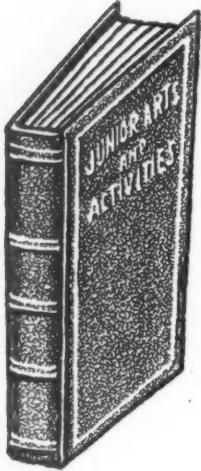
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## LETTERS

(Continued from preceding page)

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—Vermont teacher

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—Editor

JUNIOR ARTS AND ACTIVITIES is here to serve you. We are always glad to help teachers in any way we can. Address all questions, requests, suggestions, and letters to JUNIOR ARTS AND ACTIVITIES, 740 Rush Street, Chicago, Illinois.

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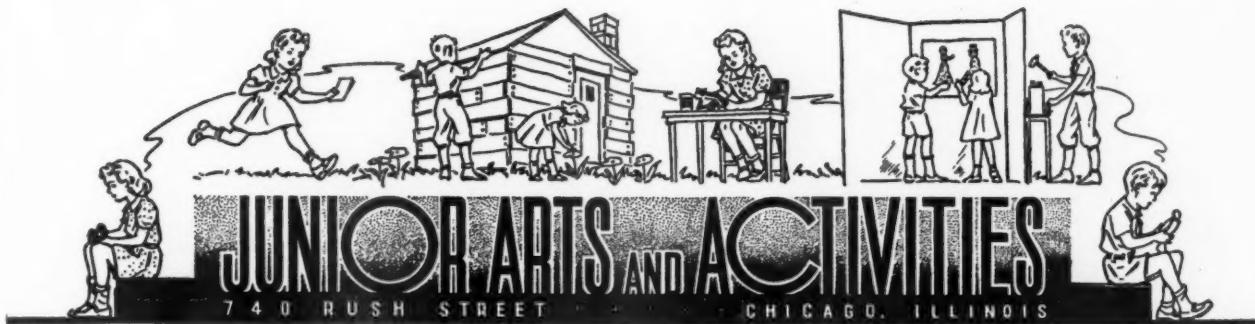
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# DANIEL BOONE

Daniel Boone was born in Pennsylvania in 1734. That means that Boone was two years younger than George Washington.

Boone loved the forests and un-settled country and spent most of his life as a frontiersman — an advance scout for the pioneers. He helped make Kentucky a great state, but after people began to make their homes there, Boone moved on to Missouri.

Congress gave Daniel Boone a grant of land in recognition of his work as a scout and pioneer. One of the most colorful figures in America, Daniel Boone did very much to inspire settlers to go west.

He died in 1820.

KENTUCKY

G. HUKKALA

# WHERE ARE OUR STUDENTS?

The word student is defined, in part, as a learner, a pursuer of knowledge, a scholar. It also means one who attends school. To put these statements in the form of a syllogism, if a student is one who attends school and if a student is also a "learner"—a "scholar"—it follows logically that those who attend schools should be learners and scholars.

There is, of course, a weakness in this argument—all who attend schools cannot, nor are they expected to be, scholars, pursuers of learning for its own sake. But—there are some students in every class whether it be a first grade or a seminar in a university who are, or can be made, true students. What are we doing for them?

We try to develop right attitudes in our children to help them fit into school, home, and community life. This is excellent. We try to discover the aptitudes of each child in our vocational guidance and similar classes. No child is too young to have his urge to draw, to work with his hands, to play a musical instrument, to have his tendencies toward group leadership explored and developed. This also is necessary and good.

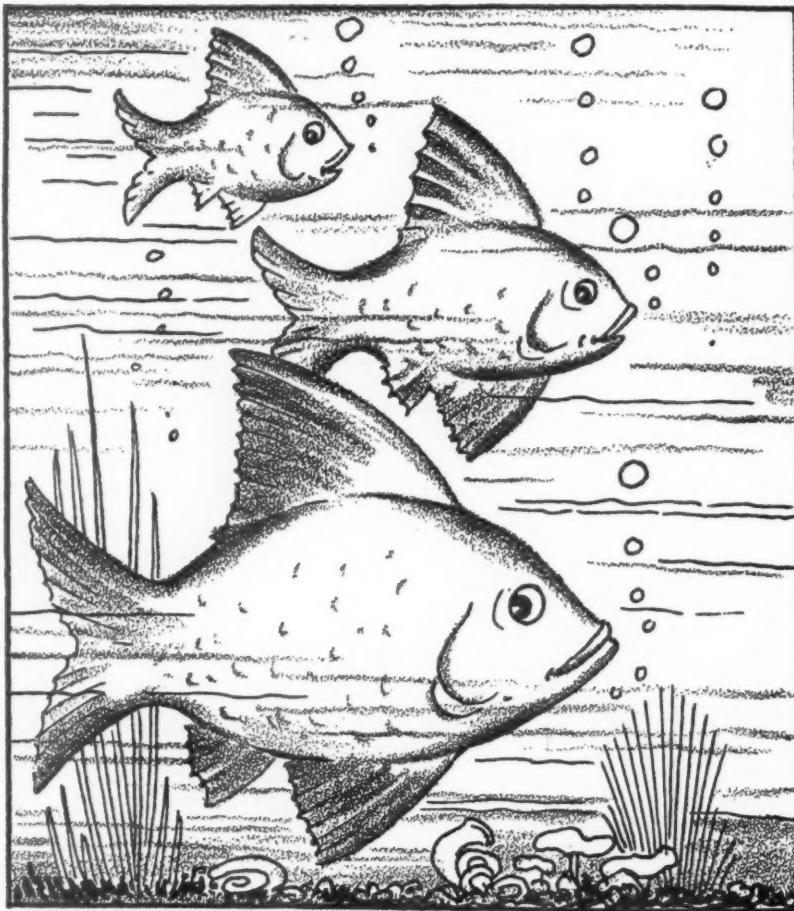
What, however, are we doing to promote and to encourage tendencies toward intellectual pursuits, without which a musician is but a craftsman and a leader is but a flag-waver at the head of a parade?

In the fields of political leadership and statecraft we need, now more than ever before, leaders armed with KNOWLEDGE and LOGIC. We have seen what leadership without them brings. Let us build men of the stripe of Washington, Jefferson, Daniel Webster, and the other great American leaders who had these qualities of knowledge and logic and with them molded the American people, their ideals, and their democracy into this great thing that it is.

We cannot develop great love of knowledge and logic in all students. In those that such development IS possible, it is our duty to see that it is done and we cannot begin too soon. The work must have its inception in our elementary schools. The longer we wait to start, the harder our task becomes.

—Editor

# MAKING AN AQUARIUM



This is a record of how a second grade group of boys and girls made an aquarium.

## I. Purposes

- A. To give the children the experience of setting up a balanced aquarium.
- B. To learn about aquatic life.
- C. To develop a scientific attitude.
- D. To develop scientific thinking.
- E. To provide opportunities for observing life in an aquarium.
- F. To provide opportunities for integrating the work in science with other classroom activities, namely:

1. Reading
2. English
3. Art
4. Arithmetic
5. Writing

## II. Approaches

### A. Our Approach

1. The teacher made a trip to a pond some distance from school. She brought back some plants and animals. These were placed on the science table. The following ques-

tions were placed beside them.

- a. Have you ever seen animals like these?
- b. Where did you see them?
- c. Do you know the names of these animals?
- d. Do you know what they eat?
- e. Do you know the names of these plants?
- f. Will these animals live in our schoolroom?
- g. If we want to keep these plants and animals in our room what kind of home must we make for them?

### B. Other Possible Approaches

1. The entire class may go to a near-by pond.
2. Some plants and animals from a pond may be brought to school by one or two children.
3. Some child in the group may bring goldfish to school thus necessitating making a permanent home for them.
4. Reading about goldfish or an aquarium.

Supervisor First and Second Grade  
Lincoln Consolidated Training School  
Michigan State Normal College  
Ypsilanti, Michigan

by

MARY R. MARTIN

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## III. Development of the Unit

The plants and animals brought by the teacher were observed and discussed. The questions which she had placed beside them were read and answered. During this discussion many other questions arose. These were listed on the board. Some were answered at once while the others were left until the next day. (See "Important Problems".)

One of the children who had had experience in planning an aquarium the previous year suggested the best place to put the aquarium.

The necessity for having the glass and sand clean was discussed. It was necessary for the teacher to give the children the reason for having both plants and animals in the aquarium.

The plant names — water hyacinth, Italian stock, hairgrass, and arrowhead — were written on the blackboard. The children discussed the arrangements of the plants. The need for placing small stones near the roots of the plants was discussed.

Committees were chosen to put in the sand, the plants, and the stones. Someone suggested bringing shells to put in the aquarium. The group decided that this was a good idea. They agreed it would make the aquarium more attractive.

When the children were ready to get the water for the aquarium they were told that they should get the water that was in the big jar on the science table. The teacher had placed this water in the jar the previous day so the chlorine in

the water would have time to evaporate. Naturally, the question of the necessity of this procedure was discussed.

Before the committee added the water the children were told to get a piece of paper and pour the water on the paper so they would not stir up the sand. Since the aquarium was just half full of water it was suggested that the committee get some more water from the tap and let it stand until the next day before adding it.

The children now added the snails and back swimmers. These names were also written on the board. One of the children suggested that she could bring two goldfish the next day. It was suggested to separate the goldfish and back swimmers, by placing a glass partition in the aquarium. A committee was chosen to measure the glass and secure it from the science department before class the next day.

After the additional water, the glass, and goldfish had been added, the teacher assisted the children in preparing a written record of the making of their aquarium. She also prepared a multiple choice test which checked on the information acquired and provided purposeful seatwork.

#### IV. Important Problems with Their Answers

A. What shape is best for an aquarium?

A square aquarium. It gives the fish more room to swim.

B. Why should the sand be washed?

So there will be no unnecessary dirt in the aquarium.

C. What do we put in first?

We put in the sand and then the plants.

D. Why do we put small stones near the roots of the plants?

So the roots will not pull out of the sand when the water is added.

E. Why do we need plants in the aquarium?

The plants give off oxygen which the animals need. The animals give off carbon dioxide which the plants need.

F. Why do we need snails in the aquarium?

Snails help to keep the aquarium clean. They eat the algae in the water.

G. Why do we need to let the water stand for some time before putting it in the aquarium?

So that the chlorine will evaporate. Too much chlorine in the water will kill the plants and animals.

H. Where should we put our aquarium?

In a north or east window so it will not get too much direct sunlight.

If there is too much sunlight there will be an excess of algae growth.

I. What must we do if there is too much algae growth and the glass becomes green?

We must take everything out of the aquarium. We must wash the glass with salt. This will remove the algae and if a little salt is left in the aquarium it will not kill the fish. We must never use soap or any other cleaning fluid. This may kill the fish. Finally, we must wash the sand and then set up the aquarium just as we did the first time.

J. How often should we feed our goldfish? What kind of food shall we feed our goldfish?

Feed them prepared fish food. This food can be purchased at the store. Feed them according to the directions on the package.

#### V. Integrated Activities

##### A. Science

1. Setting up the aquarium.
2. Observing the plants and animals in the aquarium.
3. Feeding and caring for the goldfish.
4. Adding more plants after the fish were put in the aquarium.

##### B. English

###### 1. Oral

- a. Discussing and planning
- b. Asking questions
- c. Answering questions
- d. Reporting observations

###### 2. Written

- a. Helping to formulate questions as they are written on the board.
- b. Helping to formulate the answers to questions.
- c. Helping to record information on "Our Aquarium."
- d. Learning when to use capital letters, question marks, and periods.

###### C. Writing

1. Labels
2. Answers to the multiple choice test

###### D. Reading

1. Reading labels
2. Reading questions
3. Reading answers to questions
4. Reading "Our Aquarium"
5. Reading multiple choice test
6. Reading committee responsibilities
7. Reading directions for feeding the goldfish.
8. Reading stories about goldfish and other animal and plant life.

###### E. Art

1. Draw pictures of the aquarium.
2. Use outline drawings of the animals and plants for flash

cards to learn the names of the animals and plants.

3. Make posters of the various plants and animals.
4. Color drawings of plants and animals as a seatwork project.
5. Make scrapbooks combining drawings of fish and animals with stories about each. (See suggested drawings on pages 9 and 10.)
6. With small, smooth stones cemented together, make a decoration for the aquarium. (See page 8.)

#### F. Numbers

1. Counted the number of plants and animals they put in the aquarium.
2. Measured the width and height of the aquarium for the glass partition.
3. Recorded the measurements with numbers.

#### VI. Committees

1. To set up the aquarium
  - a. To put in the sand
  - b. To put in the stones
  - c. To put in the plants
  - d. To put in the stones and shells
  - e. To add the water
  - f. To put in the animals
2. To get more water
3. To feed and care for the goldfish.

Note—If it is impossible to get plants from a pond for an aquarium you may secure plants from a pet or ten cent store.

#### OUR AQUARIUM

Our aquarium is square.

We put sand on the bottom of our aquarium.

We put four water plants in the sand.

The names of the water plants are:

1. Water hyacinth
2. Italian stock
3. Hairgrass
4. Arrowhead

We put some stones near the roots of the plants.

We put some shells on the plants.

We put in some water.

We put some animals in our aquarium.

These animals live in our aquarium:

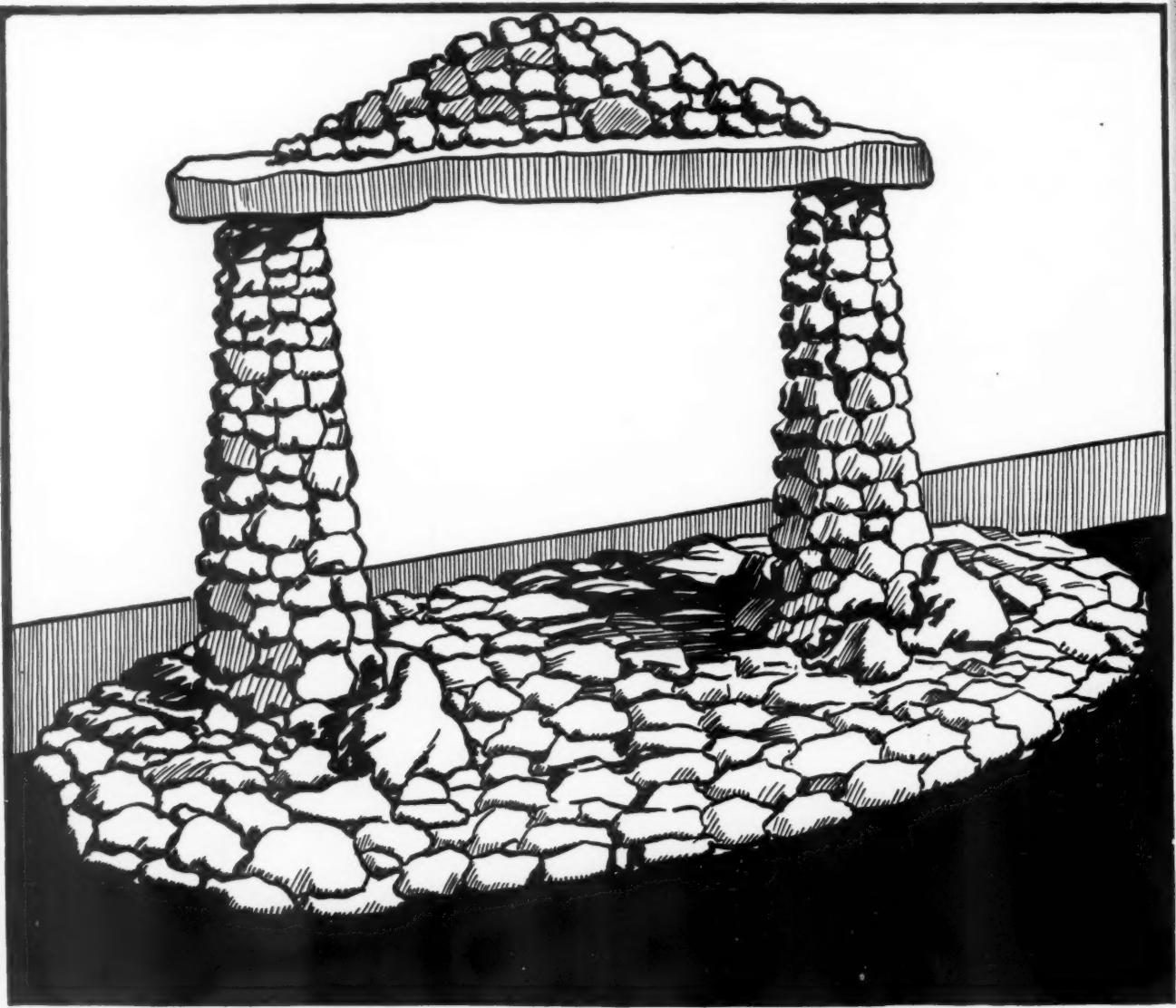
1. Snails
2. Back swimmers

We filled our aquarium with water.

Ann brought two goldfish for our aquarium.

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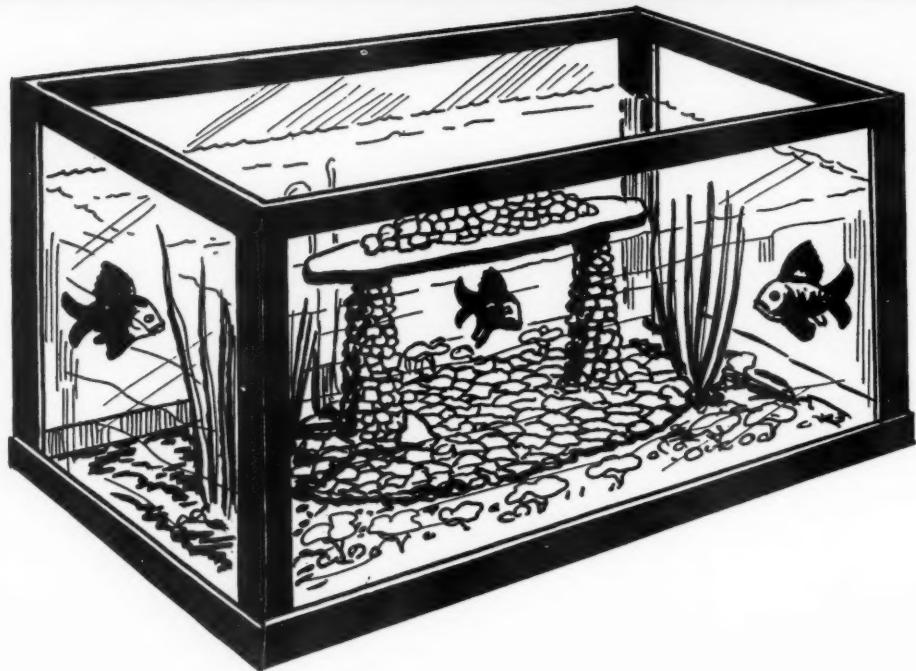
Comstock, Anna B. *Handbook of Nature Study*, Comstock Publishing Company, Ithaca, New York, pp. 400-401; Craig, Gerald S. and Burke, Agnes, *Pathways in Science*, Ginn and Co.



#### FOR YOUR AQUARIUM

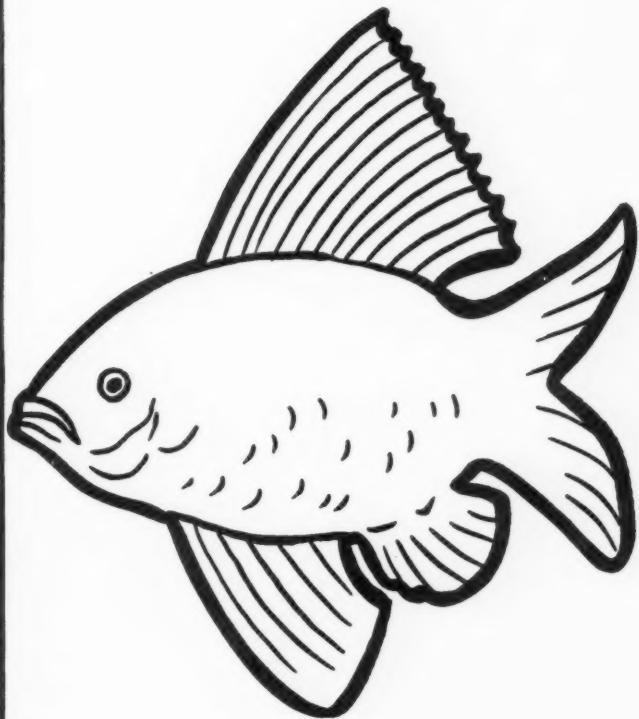
Why not make this pretty decoration? You will need many smooth, small pebbles such as you can find in your back yards. You will also use one larger piece of stone and small amounts of cement. When you have collected these materials, you are ready to begin work.

Cement the flattest stones together to form the bottom of the decoration. Then begin to make the pillars by placing pebbles on top of one another filling the space between each one with cement. When you have built the pillars as high as you want them, put a layer of cement on the top pebbles and place the stone slab in place. Pebbles placed on the top of the slab, as shown in the picture, make the decoration more attractive.

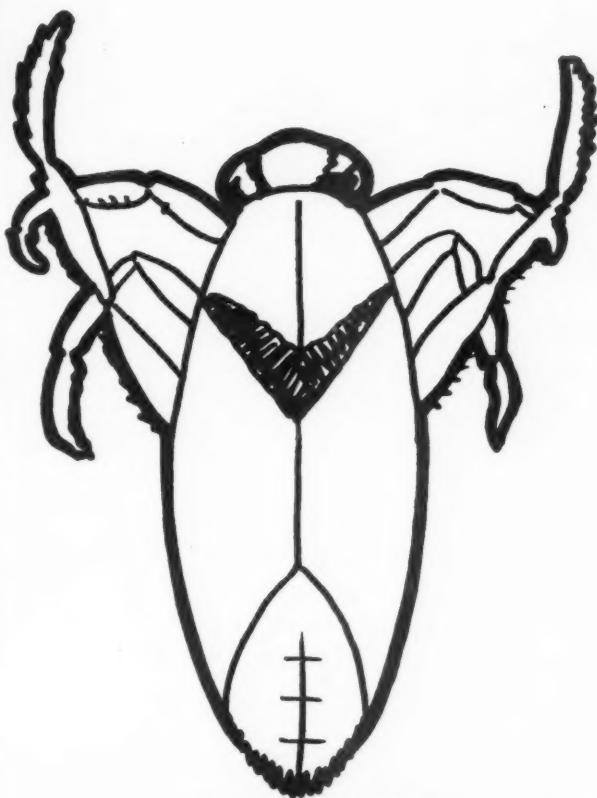




SNAIL



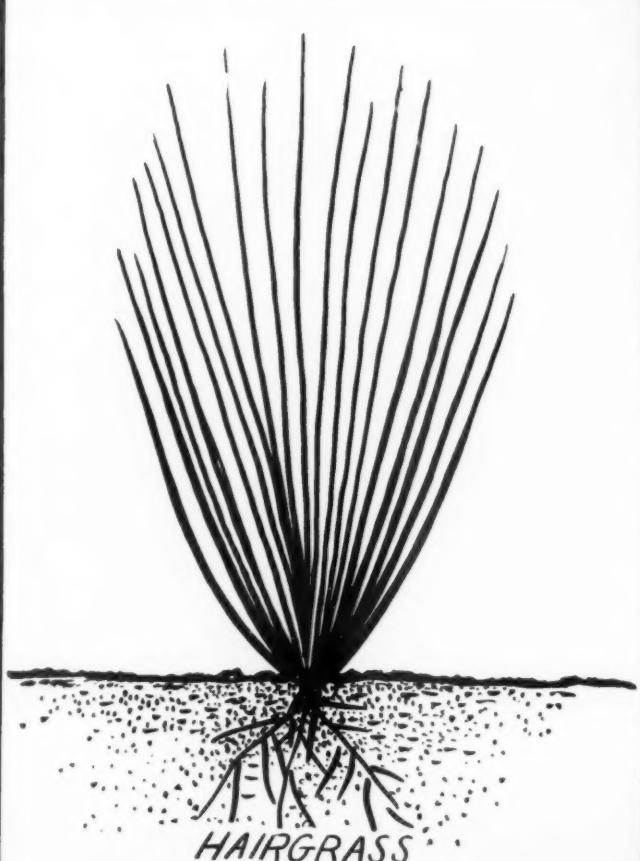
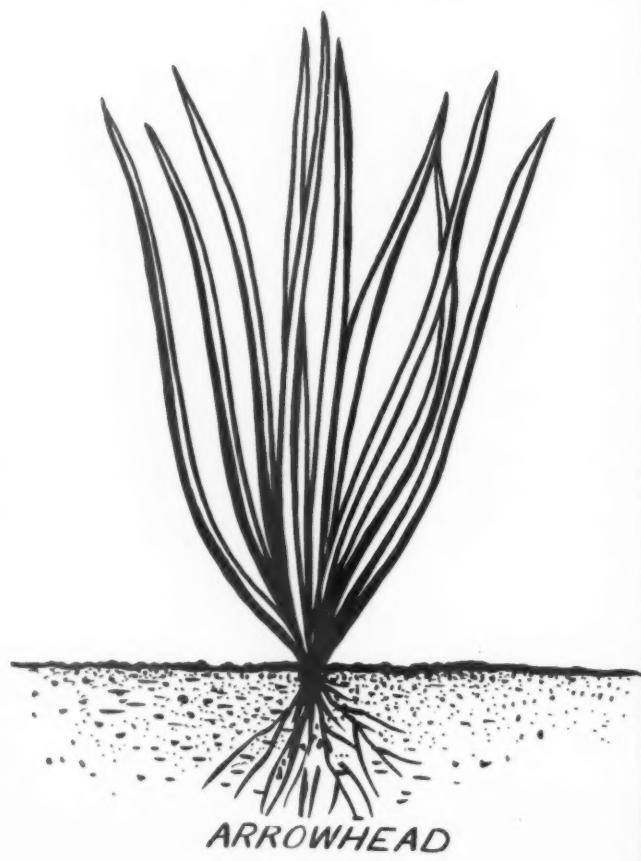
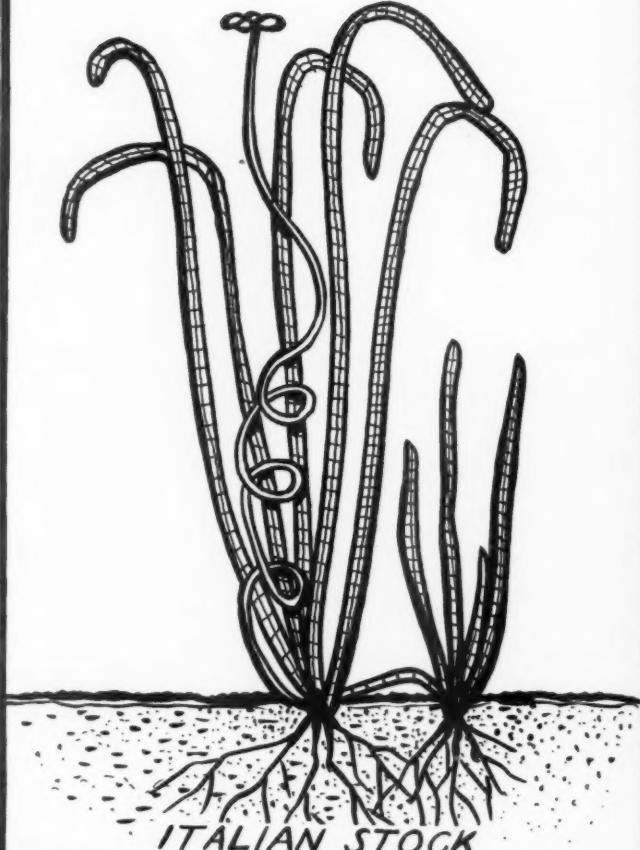
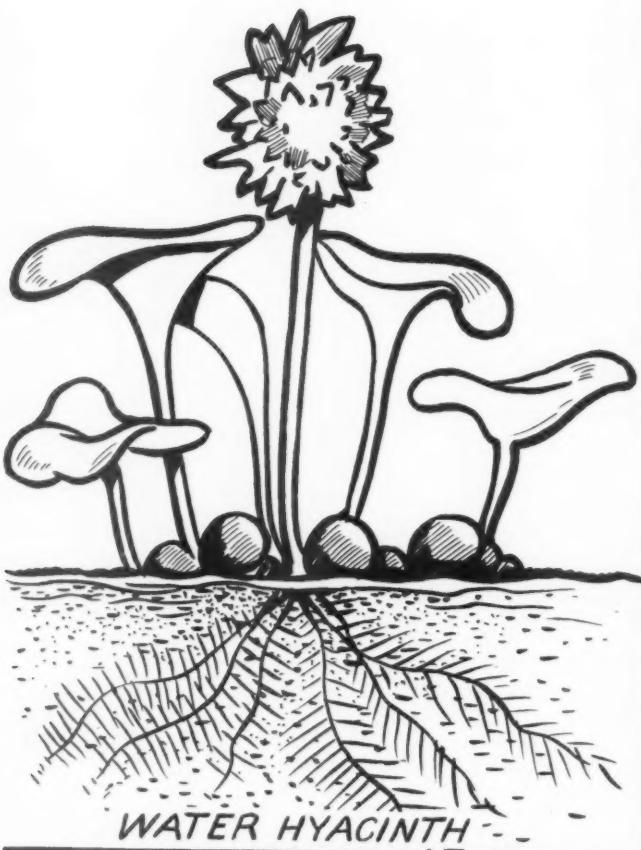
GOLDFISH



BACK SWIMMER



TADPOLE



TELEPHONES . . . 19,453,401 in U.S.

AUTOMOBILES . . . 43,819,929 in U.S.

TELEGRAMS (sent) . . . 207,000 in U.S.

RADIOS . . . . . 40,800,000 in U.S.

# KNOW YOUR COUNTRY *America*

## AMERICA USES HER OWN INVENTIONS

Inventors have found Americans always ready to experiment with new devices and ways of doing daily tasks.

Two of the inventions which we are featuring this month — the telephone and the telegraph — were invented in the United States by American citizens. All four inventions have been used and developed to their greatest degrees in the United States.

Dr. Alexander Graham Bell invented the telephone in 1875. Today there are more than 1,000,000 telephones in operation in the city of New York and almost as many in Chicago and in several large cities in the United States.

The inventor of the telegraph, Samuel F. B. Morse, sent the first successful message in 1844. Everyone knows the famous words of that telegram: "What hath God wrought?"

The principle of sending messages by wireless was not invented by an American, but it was in the United States that radio has been developed to its great place among industries.

Many people from different nations contributed to the success of the first automobile.



# A UNIT ON

# ARGENTINA

by  
ANN OBERHAUSER

Whenever we hear a tango with its beautiful melody and infectious rhythm we can think of Argentina. It was here, in the wide, lonely pampas, that the cowboys developed the rhythm and the air that are the tango. However, it is not only for the tango Argentina is so widely known.

Argentina, located to a large extent in the temperate zone, is a most modern country; but within its borders are to be found systems of living closely akin to those which existed in Europe during the Middle Ages. Argentina produces wheat and beef to feed a very hungry world; but it has almost no factories. While travel by airplane and railroads is common, there are very few good, paved highways in Argentina. These are some of the unusual things about this great republic in South America.

Argentina, officially the Argentine Republic, is over one-third as large as the United States. The Andes form an almost insurmountable barrier on the nation's western border. In the north are the lush, tropical plains where sugar cane and rice grow abundantly. Since Argentina extends to the southern tip of the continent, it has much cold, semiarid land suitable only for the raising of sheep.

Buenos Aires, the capital city of Argentina, is the largest city on the South American continent and one of the great metropolises of the world. It is situated on the gulf of the Plata River. Other large cities in Argentina are Rosario, Cordoba, Tucuman, La Plata, and Bahia Blanca. It is from Buenos Aires, the great sea port, that such great quantities of wheat and beef—grown on the pampas—are shipped to Europe and to the United States.

Argentina is primarily an agricultural country. It is the rich land of the pampas which makes it so. The pampas are vast expanses of treeless lands broken only by the trees which estancia (ranch) owners have planted to serve as windbreakers. On the pampas there are large numbers of railroads. These are necessary to transport the products of the pampas to the cities for exportation. But, because materials for roadmaking—rock, pebbles, stone of any kind—are entirely lacking, there are very few motor highways.

On the very dusty—and, in rainy

weather, extremely muddy—roads or trails, a form of travel which is very picturesque is still used. The gauchos and ranch people, when not traveling on horseback, ride in carts, the wheels of which are enormous. Some of the wheels have diameters of more than ten feet. These wagons were used by the first settlers as they traveled west and south into the interior of Argentina.

The huge ranches or estancias are an important part of the economic life in this country. Some of the estancias have thousands of persons living and making a livelihood on them. The owner of the estancia provides them with homes; makes laws; is judge, family counselor, advisor, and father to the people on his ranch. He does not attempt to evade the heavy responsibilities which so many dependents place upon him.

In the south, great numbers of sheep are raised.

There are some minerals in the Argentine Andes. These are gold, silver, copper, tin, salt, and some less important ores.

The history of Argentina is as exciting as that of our own country. At first, the country was considered of little importance. There was little gold here and the Spanish colonists in the early days were not, as a general rule, farmers or ranchers. Shortly after the country had been discovered, Sebastian Cabot visited Argentina; but, when he learned from some Indians living in the pampas that there was gold to be found in Peru, he—like the others—left Argentina.

Then, for a long time, Argentina was a Spanish colony of very small worth. The thing which helped to convince the Argentineans that they might be free of Spain was when, during the wars of Napoleon, England considered herself at war with Spain and attempted to invade Argentina. Without any help from the Spanish officials, Argentina fought the invaders and drove them out of the country. This taste of independent action spurred the actions of the Argentineans to further efforts to be free of a mother country which was doing little to protect them.

You see, Argentina had always been merely an outlet for sending goods to Spain and that was all. Instead of shipping gold and precious things from Peru in boats around Cape Horn, the

officials thought it easier to transport these goods overland, through the Andes to Buenos Aires, and then ship the material to Spain. Under brave and wise leadership of such men as Mariano Moreno, the Argentineans finally won their independence and set up a fine, republican form of government.

Moreno, the hero of this fight for independence, was not so much a fighter as a diplomat and an organizer. He is credited with sponsoring and insisting on free speech in the new republic. Because of the powerful newspaper which he published, he helped in a great measure to make the people feel the need of freedom of the press as an important safeguard to the life of the new nation. Moreno also is called the father of the public library system which still exists in Argentina. He sponsored learning and education for all the citizens of the country, in sharp contrast to the policy of the former Spanish rulers.

Perhaps the most interesting and colorful part of life in Argentina is the work of the gaucho on the pampas. Gaucho has the same meaning as our American word "cowboy." The gaucho takes care of the great herds of cattle which graze on the pampas. Formerly his costume consisted of full, baggy trousers; a wide, highly ornamented belt; a poncho—a blanket with an opening for the wearer's head; an ornamental quirt or whip; a kind of head-dress called "vincha"; and a kerchief around the throat. The gauchos ride over the great stretches of cattle range caring for the herds. Because of the distances from the various parts of the estancia, the gauchos frequently report to their overseer by telephone.

There are not so many great estancias now as formerly because of the importance of wheat as a crop. The growing of wheat necessitates cutting the land into sections and this, in turn, takes away from the large cattle ranges.

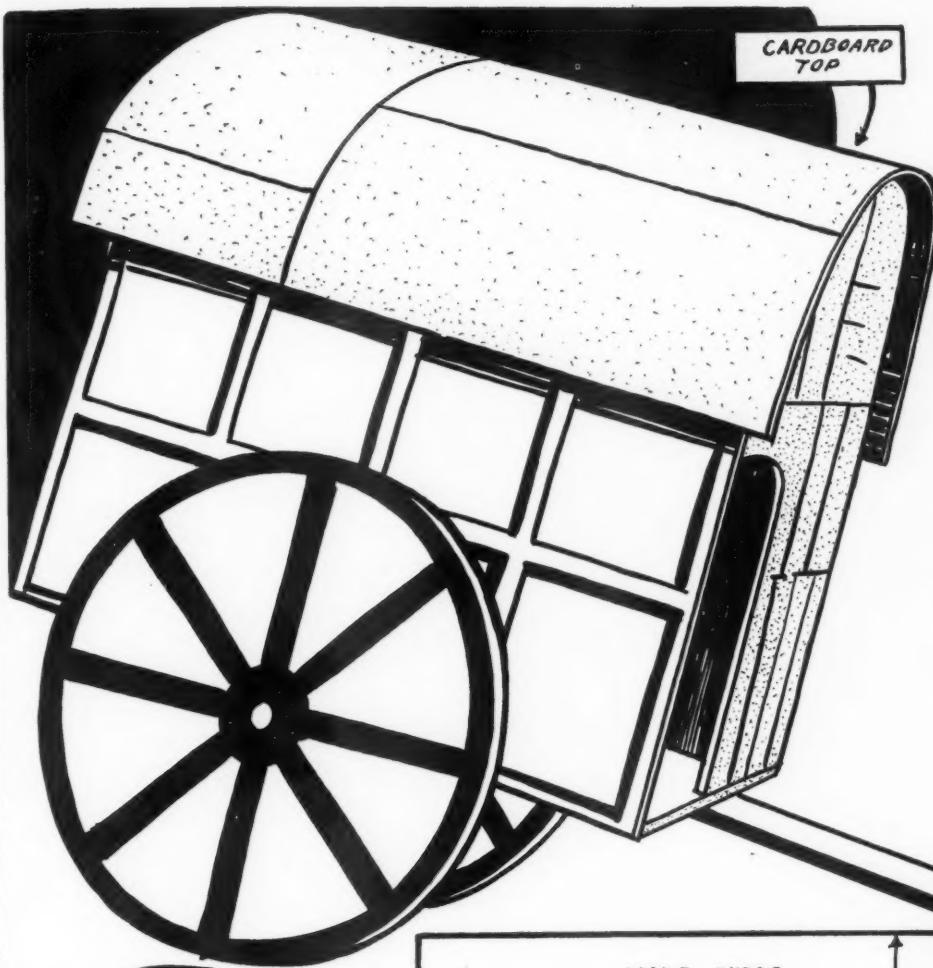
## ACTIVITIES

To portray more vividly the life on Argentine estancias, have the students construct dioramas. The background and sides can be sketched and colored with water colors or crayons. The gauchos, peons, houses, etc., are sketched, colored, and mounted on stiff paper.

The woodworking project—building an Argentine cart—can fit very nicely into the dioramas. Depending upon the size of the diorama, the dimensions for the cart may either be reduced or enlarged.

A frieze may be constructed showing the growth of agriculture and industry in Argentina.

CARDBOARD  
TOP



**AN ARGENTINE CART**  
February Woodworking Project

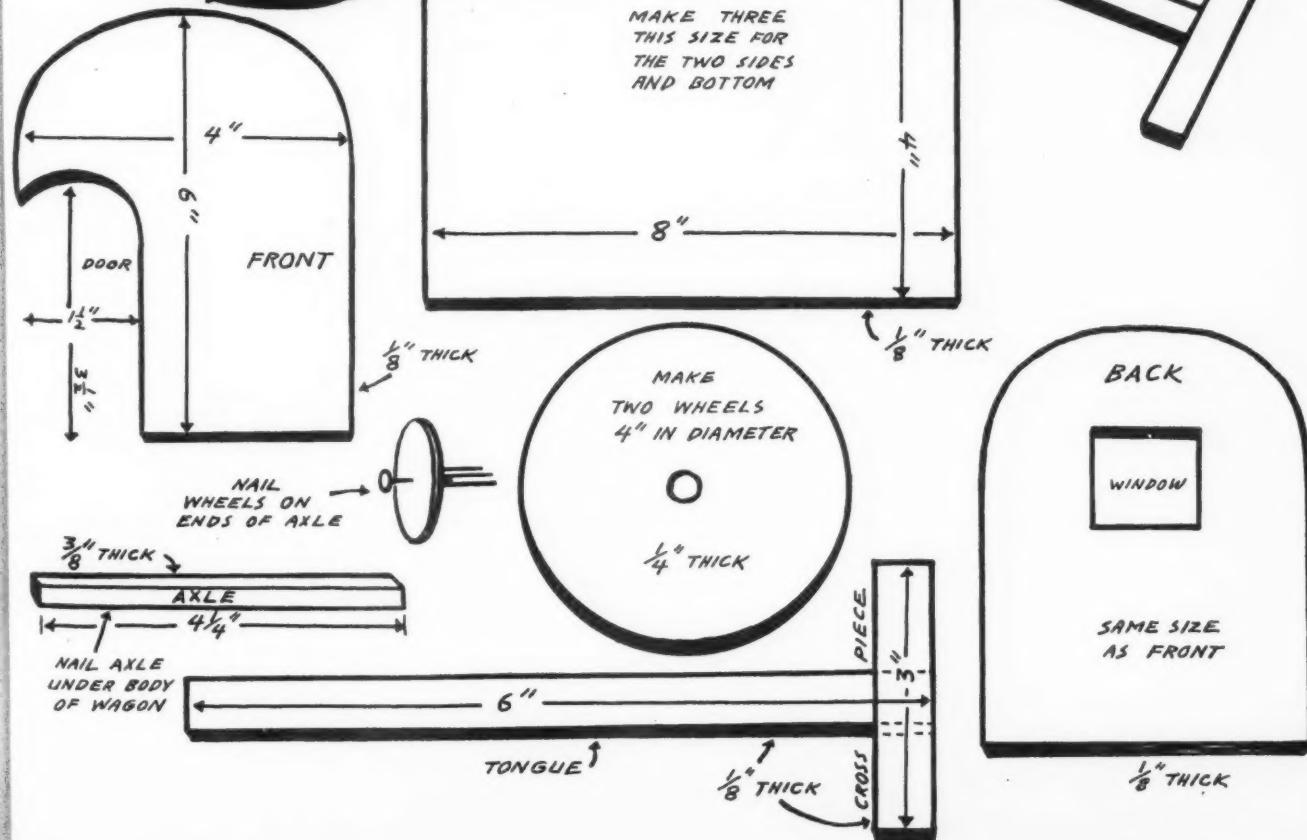
This little cart is designed to be used in dioramas or sand tables depicting life on the Argentine pampas. Because it is a characteristic form of travel, it fits into this unit study of Argentina very well.

The two sides and the bottom of the cart are made from wood  $8'' \times 4'' \times \frac{1}{8}''$ . Patterns for the front and back of the cart are given. These may be cut with a scroll saw.

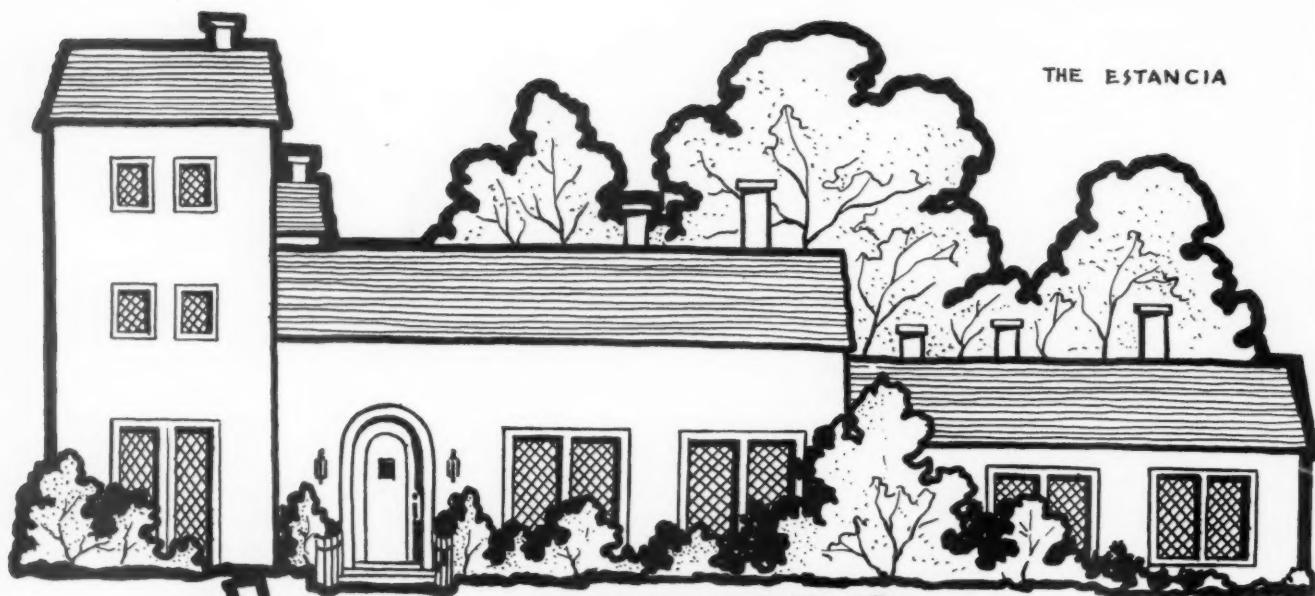
The wheels may be  $4''$  (or even larger) in diameter. Remember it was for their large wheels that the Argentine carts are so well known. The wheels should be nailed to the axle and this is nailed under the body of the cart.

Sheets of cardboard form the top of the cart. These should be glued to the sides. It will be doubly secure if it is nailed in addition to gluing.

The finished cart may be enameled or varnished.



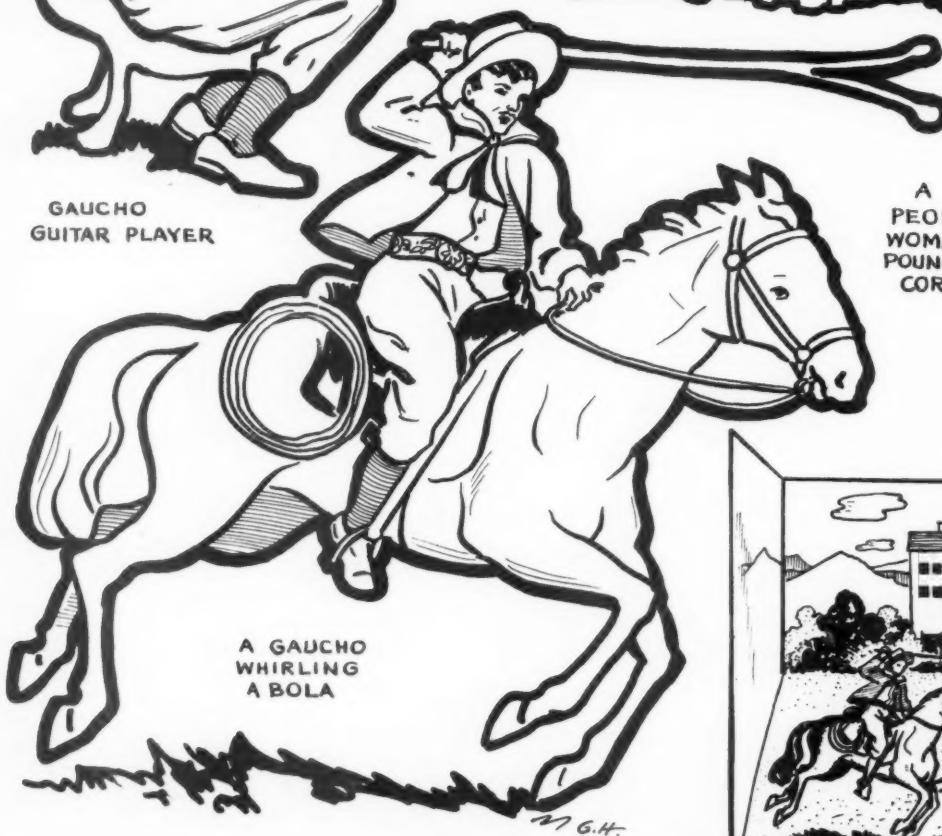
THE ESTANCIA



GAUCHO  
GUITAR PLAYER



A  
PEON'S  
HUT

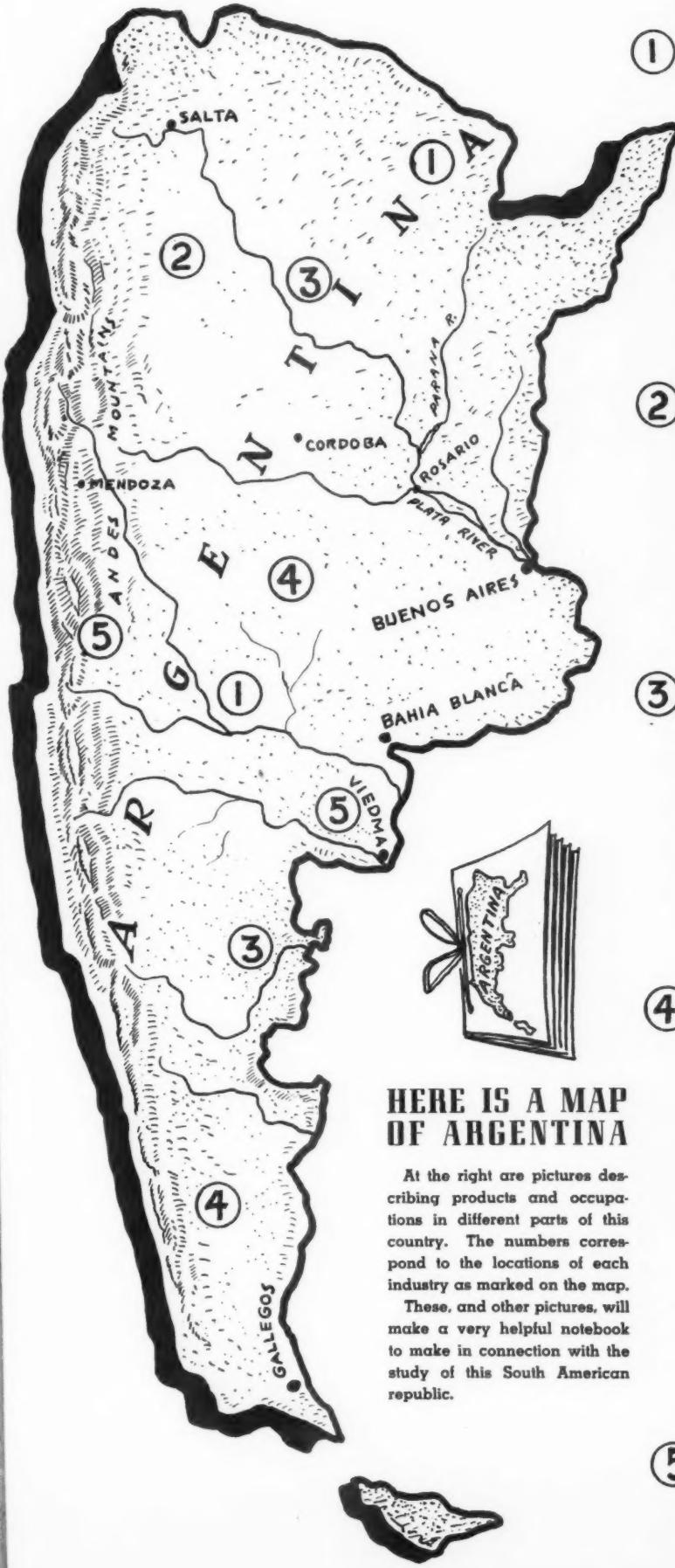


A GAUCHO  
WHIRLING  
A BOLA



A  
PEON  
WOMAN  
POUNDING  
CORN



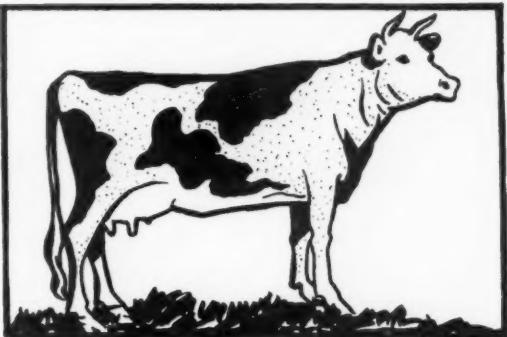


### HERE IS A MAP OF ARGENTINA

At the right are pictures describing products and occupations in different parts of this country. The numbers correspond to the locations of each industry as marked on the map.

These, and other pictures, will make a very helpful notebook to make in connection with the study of this South American republic.

①



②



③



④



⑤



It is only in recent years that adults have come to the realization that "protection while playing" is needed for their children. Some groups have attempted extreme measures and have tried to keep children indoors but that caused sickness and death and solved no problems.

Public playgrounds, swimming pools, parks, tennis courts, baseball diamonds, and all sorts of recreational places are now provided in all parts of the country.

"All of these things point toward consideration of the child's health and happiness. He must be ever mindful of one thing—**HIS PERSONAL SAFETY**.

But that is a problem.

Teachers cannot follow behind the children every minute and say "Don't do this" or "Don't do that; you will be hurt."

Oh, no! Children have heard that too many times from their mothers, and will pay no attention to you.

Building good citizenship and safety in games is no easy matter. It is like building a foundation, layer by layer, and each layer must be put on as carefully as the first.

When children start to school, their tastes in play change. Before that they are more daring and venturesome. Parents of pre-school children should keep all nails, glass, poisons, and sharp instruments of all kinds out of children's reach. Formerly the manufacturers of toys made them to suit themselves but under the new order of things, it was found that the children should be the receivers of good, safe toys.

When they are in first, second, and third grades they want honest to goodness games and they are right. Children should have these things but, in the right way.

In one report, for 1939 and 1940 in schools with an enrollment of 824,000, two-fifths of school-ground accidents were in unorganized activities.

Some schools have organized play and informal recesses, some still have formal recesses, free play, and specified times for games.

Sometimes the spirit of play enters into the lines when passing through the hall unless we teach a few things for the children's own and neighbor's safety:

Keep to the right in the halls and on the stairs.

Keep hands at sides.

Keep shoestrings tied neatly to keep from tripping.

Walk — do not run. Another group may be coming.

Await turn at drinking fountain.

Keep hands off person drinking.

# SAFETY IS OURS IF WE LEARN SAFE PLAY

by

HAZEL MORROW DAWSON

## ON THE PLAYGROUND

### Free Play Period

Certain parts of the playground are for different groups. Play on part designated for your group. Play fair. Choose a patrol or some good monitor in your own group to get the ball if it rolls into the street.

Do not use roller skates, tricycles, bicycles, or scooters at school.

Make pets stay at home.

If there are swings or poles, learn how to use them and await your turn patiently. Learn to go across on the poles holding first with the right hand and then with the left. Never stand on top.

When one group is playing a game, do not spoil it by running through. Go around. Do not climb walls or fences.

When a player falls, he should get up as quickly as possible to keep others from tripping.

When the bell rings at end of recess period stand still and then walk, don't run, to classroom.

### Organized Play

In circle games certain rules can be worked out nicely. In fact all these rules on the playground, in the gym, on the apparatus and in the games, are my old "stand-bys." I could not do without them.

In circle games be sure, of course, that the children understand how to play the game. If it is a ball game, teach them to throw the ball, (we use large, soft, rubber balls) to avoid hitting the head of another player.

If ball goes outside the circle, the pupil at whose right the ball passed goes after it.

If the one who is "It" remains in place three times, he chooses someone to be "It." Thus a feeling of fair play and good citizenship is created.

This is one example for primary work but, as we all know, the children grow and they don't want large, soft, rubber balls. They want baseballs and baseball bats and footballs. Now how can we meet this demand safely and sanely?

We can only do our best. I think

the average American youngster will meet you half way if you go about it the right way. Children may look as though they do not hear a word you say, but the odds are nine to one they are listening to every word.

So, if you have *not* already set up some standards that you mean to stick to, then do so by all means. The following may or may not agree with your own, but they are workable and practical and the children like them because they are "fair and sensible."

### ORGANIZED GAMES — Ball Games

Know all rules thoroughly.

Be sure other players are out of the way before throwing ball.

Batter drops bat to ground with left hand. Do not throw the bat.

Runners must not slide to bases.

### Running Games

Avoid using wall or fence as a base. Keep face forward when running.

When tagging another player touch lightly.

Do not trip other players.

Do not push others out of your way.

These rules may seem drastic to some skeptics, and they may say, "Why the children won't have any fun at all!" Well, that is where Mr. or Miss Skeptic is all wrong. No teacher, I hope, is going to say, "Children, here are some rules for our play period today. Now, all of you study them and remember them when you go outside today." I am afraid she would not do very much toward helping the future of our citizens on that day.

Then there are days when the weather keeps everyone indoors. Then the schools that are fortunate enough to have gymnasiums can take full advantage of them. In large schools, each teacher has charge of her own group but all teach the children to observe certain rules of fair play and safety. For instance:

1. Go up and down the poles and ropes in the proper way. (The wrong way coming down might cause severe blisters on the hand.) The right way going up — hand over hand, steady with legs. Come down (slowly) hand over hand, still steady with legs.

2. When taking turns on rings, poles, or ropes do not stand too close to person just ahead of you; his feet might accidentally hit you.

3. Hold on to apparatus with both hands.

4. Drag feet to stop when swinging on rings before letting go.

5. Do not leave poles or rings swinging.

6. When teacher signals you to stop, (Continued on page 43)



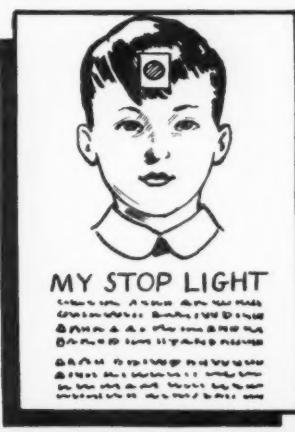
## MY STOP-LIGHT

by

JOSEPHINE BRISTOL BECK  
Birmingham, Michigan

There is a stop-light in my head  
Which flashes yellow, green, and red.  
I just pretend I have it there  
To help me cross the streets with care.

Skipping along to school I go,  
But when I reach the curb I slow,  
I stop, and wait till I have seen  
It's safe to cross and my light is green!



### Directions:

1. Sketch and color heads. (Boys use boy's head; girls use girl's head.)
2. On a separate sheet of paper, make a stop light as shown. Color it — red, orange, green.
3. Put the stop light in the heads.
4. Mount on heavy paper.
5. Put verse beneath head.

Keep the finished poster where it can be seen. It will not remind anyone to be careful, if it cannot be seen.



NAME

SCHOOL

GRADE

## VALENTINE SPELLING BOOK

This spelling book is a record of the spelling exercises for the weeks before Valentine's day.

The cover is made of heavy red paper. Any kind of decoration may be used. The one we have suggested is a dog atop a white ribbon. The letters are red or black.

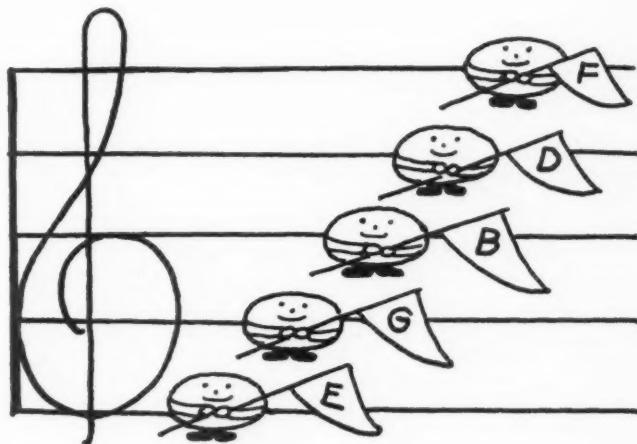
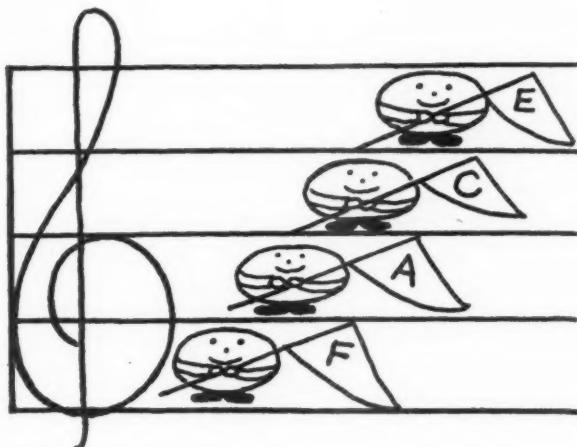
For every perfect spelling paper in the notebook a gold heart should be placed at the top of that page or on the cover. Marks from 90% to 99% receive red or silver hearts. Lower marks are shown by yellow, blue, or green hearts. These will look very pretty on the cover of the spelling book.



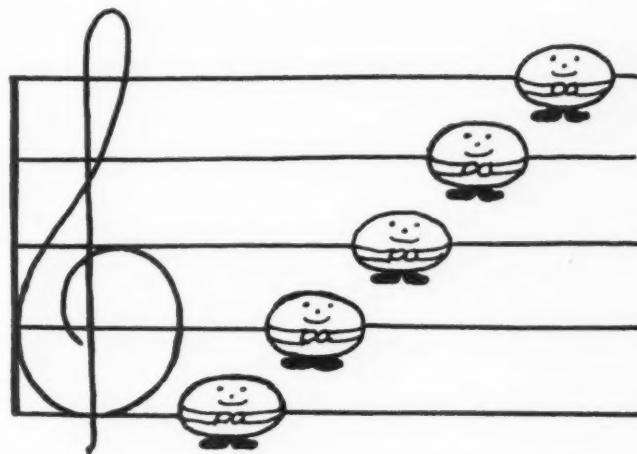
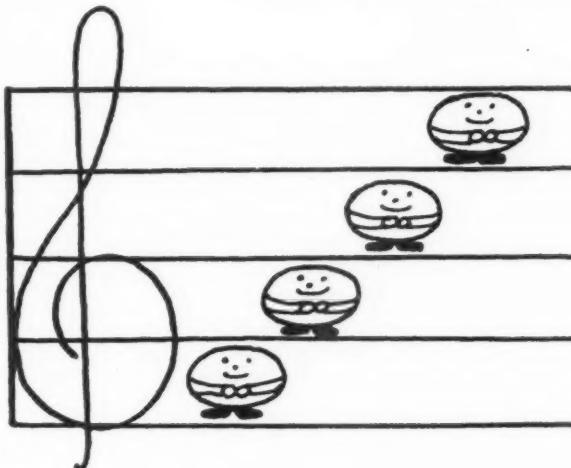
# MUSIC ROLY-POLIES

by

ELIZABETH OBERHOLTZER  
MILROY, PENNSYLVANIA



The Roly-poly elves are we,  
Our flags we hold that you may see  
The names of all the lines and spaces,  
Lest you forget their names and places.



Now that we've put our flags away,  
Can you tell us without delay,  
Which letter should be on each space  
And which upon each line to place?



## ONE, TWO, BUCKLE MY SHOE

One, two,  
Buckle my shoe;

Three, four,  
Knock at the door;

Nine, ten,  
A good fat hen.

Five, six  
Pick up sticks;

Seven, eight,  
Lay them straight;

# A-TRAVELING WE SHALL GO

## See and Know America



The Sixth of a Series of Travel Activities  
by MARIE G. MERRILL

NOTE: Transportation for installments 3, 5, and 6 planned by the ASK MR. FOSTER service of Carson Pirie Scott & Co. and the Palmer House, Chicago, Illinois.

Subjects for class work: history, geography, home economics, industry, art, music, botany.

Activities: Mardi Gras floats based on history and story; models of homes and gardens.

Auditorium programs: Old French festival, dramatization of stories and history.

References: see January list; also *Evangeline, Chita* by Lafcadio Hearn (story of Last Island), *New Orleans, the Place and Its People* by Grace King (illustrated), *New Orleans Guide* — Federal Writers Project, Botsford's *Folk Songs of Many Peoples*—Vol. 2 (Creole), *Buccaneers and Pirates of Our Coast* by Stockton.

Orchid and Bud were again on a big, blue bus. In seven hours after they left Mobile, they were in New Orleans. They saw the beautiful country through which they were passing but their real interest was in what lay ahead of them—the jungle gardens on Salt Island. Mother and father were almost as excited as the children on this trip.

"Which New Orleans newspaper was it on which your brother Paul worked?"

"The Item," answered mother. "He had such interesting experiences. I was always disappointed because I could

not visit him."

"What did he do, mother? Did he write stories?"

"He always wrote some feature stories but his principal work was as music critic. I used to long to be with him in the box which was, many years before, used by Lafcadio Hearn. That was in the old French Opera House. It and some other old and interesting landmarks were destroyed by fire."

"Did he see the Mardi Gras?"

"I'm glad you asked, Bud. I might have forgotten to tell you about his 'scoop.'"

"What is a 'scoop'?"

"That word means that he wrote a story and the newspaper printed it before any other newspaper was able to have the same story. This was the first article as the Mardi Gras started. King Rex was to come down the river. Paul rented a small boat, took his big camera, got a picture of Rex, and had it in *The Item* before anyone else had a photograph of the King of the Carnival. Paul got a big kick out of it."

Now the ride was ended and the children were in New Orleans.

"How different it is from other places. It is somewhat like Charleston—that is, the houses have much wrought-iron work. But I do feel as though we have left the United States."

"You will think you are living many years ago, too, when you get in the really old French town. The history is so thrilling you will have to list some

reference books to read now and later."

"When was New Orleans founded?"

"Back in 1718. How many flags showing possession of the place have floated over it?"

"I know," said Bud. "There have been seven. I read just a little bit about it at the library."

"Guess I'll have to admit you are one ahead of me there, Bud," said Orchid, "but I just bet you did that while I packed your bag."

Bud laughed sheepishly.

"Please tell us more about it, dad, so we shall be ready when we start sightseeing tomorrow."

"It was Pierre Le Moyne Sieur de Bienville, a French Canadian, who landed on the Bayou St. John and founded the city. Bienville's engineer, Le Blond de la Tour, laid out the city. It was built around the Old Square (Le Vieux Carré) which remains as he planned it. New Orleans has always been like no other city in this country because of the types of people who settled in it and built its life and customs. These people loved beauty and romance and tragedy — the three elements which were in the life of the old city.

"Many quaint and lovely old buildings remain and you will see them. I think, however, that it will be much more interesting for you to hear about them as you see them. What do you say?"

"Sure, dad. We like that. Were there any pirates around these shores?"

"Plenty. You'll see Pirates' Alley."

"How I used to love to read George Washington Cable's books," said mother.

"Those stories will be real enough to you now. You will see the house which was the setting for one of Cable's famous stories. And in New Orleans there is also a house which was to be a home for Napoleon after his friends had rescued him from St. Helena. But the project was ended when Napoleon died before his rescue could be accomplished.

"The new city is fine and worth knowing, too. New Orleans is a center for education having five universities and several colleges — one teaches twelve trades to boys. Even the city hall, almost a replica of the Parthenon, makes you think back to the culture of Athens. And the art gallery in the City Park is built like a Greek temple."

"When I say that City Park is a big park, I mean 'big.' The 1,400 acres

which it comprises are used daily by thousands of children and grownups. And Chicago's zoo and aquarium have nothing on those down here. We won't take time to see the things that are much like those we have at home or can see in many cities."

"Please tell us what we are going to see, dad."

"Well, Orchid, this is the way I have planned it. In the library we shall absorb a little atmosphere which we can transform into words in your travel books. After we see the Mardi Gras celebration, we shall be on our way to the jungle gardens. ('Oh, boy!' from Bud) and then we shall see the country of Evangeline."

"Evangeline! Do you mean the one in Longfellow's poem?"

"The very same. We shall come back to the city and see the old town—French town. That will give us the chance to carry away with us the real atmosphere of New Orleans."

For the Mardi Gras (Fat Tuesday) celebration, into the city came thousands of people who visit New Orleans for that festival and nothing more. Everybody can have a part in the celebration if they desire. There were then as every year, balls—gorgeous balls—beginning at Twelfth Night and ending with the ball of Comus. Between times came the parades.

The parades were the most exciting things Orchid and Bud had ever seen. All sorts of costumes with all sorts of masks filled the streets. Of course, the family went in costume armed with plenty of confetti. In the most lovely and elaborate float came King Rex who greeted the mayor of the city. The Mardi Gras was really under way from that time. History, art, gardens, imagination, skill—all joined to produce floats of thrilling beauty. And the Children's Carnival Pageant gave Orchid and Bud the time of their lives. They and thousands of other people could throw confetti at each other as long as there was any to be had.

Early in the morning father brought a rented car to the hotel. "Have to start early if we are going all the way to the jungle."

"At last!" sighed Bud.

Then they were on the way. Father announced that they would stay over night on the island.

As they passed slowly by the wharves, they saw the spots where some of the cargoes are the largest in the world. There were small oyster boats and great boats which carried mahogany."

"See the lighthouse."

"That is the oldest lighthouse in the United States."

"Now I'll tell about Salt Island (Avery Island) and the gardens before we get there. It really is salt and bigger than the largest mountain that stands above the flat earth. The space on top of Avery Island is about as large as thirty-five city blocks. Of course, a part of this great salt mountain is under the sea. Mr. McIlhenny, who owns the place, used his middle name—Avery—as a name for the island. On the island there is one of the most beautiful gardens in the country. Mr. McIlhenny has collected flowers and trees from all over the world to grow in this beautiful sanctuary.

"There are two good stories about this garden. One is about the Wasi orange tree. It happened that Mr. McIlhenny, while exploring in the arctic regions, saved the lives of several Japanese of the nobility. The emperor offered him money, then a title, both of which he refused. When asked what he would accept he asked for a Wasi orange tree and the privilege of growing it in his island garden. Now Mr. McIlhenny and the Emperor of Japan are the only persons who may grow this tree."

"Just think of seeing such a tree! What is the other story?"

"It's about a Buddha from China. It seems that a Chinese general looted a temple near Peiping and sent to the United States this idol which an emperor had placed in the temple between the years 960 and 1127 A.D. However, the officials discovered the theft and punished the general. The idol remained in the United States. There was an auction in the warehouse in New York. Some friends of Mr. McIlhenny heard that the idol was among the things to be sold and bought it for him."

"Are there any islands off the coast around here like those off the Carolina coast?"

"Glad you mentioned islands, Bud. I might have forgotten to tell you about one that used to be. There was a string of islands some miles off the mainland out there. The last one was called 'Last Island.' It was a gay summer resort for the people down this way. There was a big hotel with homes around it.

"August 10, 1856, everybody was there and there was a big dance. The wind became worse than usual. Even seagulls were blown by it. The people became a little worried but most of the men said it would do no real damage. Then the water rose and suddenly the walls of the hotel cracked, letting the flood into the building with a mad

rush. The homes were carried away and the people with them.

"Eighteen-year-old Emma Mille was floated out of her home as were the rest of the family at 5:00 P.M. All night she clung to wreckage. In the morning she was rescued. But the beautiful island, the homes, and the people were no more. All that remains is a long, low sandbar.

"Ah, here is the garden."

Under a tall arch they passed into a land of beauty. In a great mirror pool, thousands of Chinese wisterias seemed to be looking up at them and down on them. There were a forest of bamboo, a type of evergreen which is the only plant surviving the coal age, and dense growth of tropical plants and trees.

"Oh, mother, look at those lovely white birds. What are they?"

"Those are egrets. They had become so scarce that Mr. McIlhenny followed a plan used by a rajah many years ago to save them from the hands of the hunters. He built a flying cage in which the birds could live a normal life and get to know their home. After he released them they flew away but came back home. Now Mr. McIlhenny has a city of birds."

After exploring the garden and spending the night at the hotel there, father asked Orchid if she had ever heard of the country of Evangeline.

"We shall go through the district where the Acadians settled. Their descendants live there and are referred to as 'Cajuns.' Do you know the story, Orchid?"

"Not yet. What sort of a story is it?"

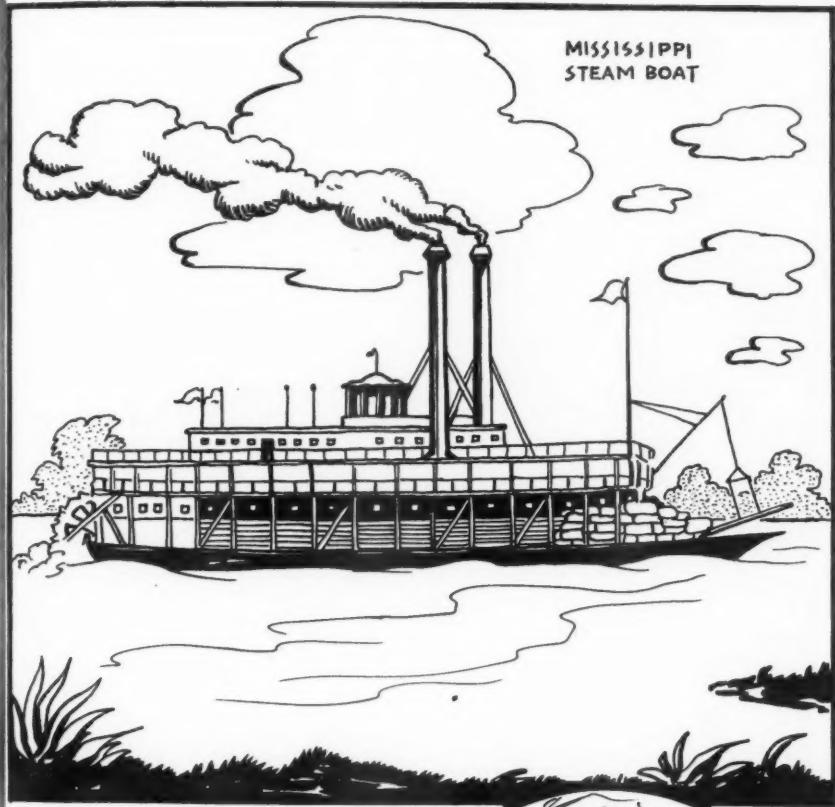
"About the French people who were sent out of Canada in 1755. They landed in this territory. But Evangeline, separated from her Gabriel, did not find him until he was dying."

"Now for the old city. First we go to Place d'Armes. The transfer of Louisiana from France to the United States was made there. It used to be the center of the city."

They saw America's first apartment house, beautiful with wrought iron; the Pirates' Alley; the old French market; an old creole house of interesting and balanced design.

"All the tales about New Orleans come back to me now," said mother, "and with the stories, the vision of the balls and belles and a voice singing, 'Ah, Suzette, I'll cut cane to buy, my dear, gifts to bring you.'"

In the quiet of the twilight an old priest walked peacefully down a palm-lined path. And the ocean lapped the sand where once was Last Island.



NEW ORLEANS  
FOUNDED IN 1718  
BY A FRENCH  
CANADIAN,  
PIERRE LE MOYNE  
SIEUR DE BIENVILLE



THE OLDEST LIGHTHOUSE  
IN AMERICA -  
MISSISSIPPI GULF COAST



ABOVE GROUND CEMETERY - (NEW ORLEANS)



MARDI GRAS FESTIVITY

"... that government of the people, by the people, and for the people shall not perish from the earth."

There is no better way of learning than by doing. An excellent opportunity presents itself in just the name of February for having a most interesting unit study about all of our presidents from George Washington to Franklin D. Roosevelt. Through this medium we can impress upon our children what it really means to be a true American citizen living in America — a country where we can still think and live in high hopes of realizing our dreams and ambitions.

I had a most unusual and vital experience with this study. My sixth graders developed a greater knowledge of our great men and had many opportunities for building their characters. We studied the lives of all our presidents, learning the hardships and accomplishments of each one — how these men helped to make our country what she is.

Teachers should grasp at every chance to develop constructive, critical thinking in their pupils. Many of the seeds thus sown will find their way into the children's homes thus reaching the parents, grandparents, and others. The more we can contact these people, the more we are doing for our country — children are the best messengers for reaching into the community. If we can reach the children—and we can—they, in turn, will resent and criticize any un-American activities which may be developing at home. A child can influence his parents many times more than we can ever dare to imagine.

#### Objectives

- A**ppreciation of the privileges of being an American citizen living in the U.S.A.
- M**ercy, respect, and tolerance at all times for one another.
- E**nergy well directed always to protect American patriotism and a loyalty which will help destroy any disloyal, un-American activities.
- R**ealization of what America has always stood for, of the things necessary to help keep her a stronghold of democracy.
- I**deals that are high and fitting in a sound democracy.
- C**o-operation which expands into unity — in unity there is strength.
- A**MERICA only for TRUE AMERICANS.

A teacher may begin arousing the

# OUR PRESIDENTS



by  
**NETTA DRESSER**

children's interest in this unit by using all or any of the following suggestions: (1) some stories about our presidents and historical events; (2) pictures of famous events, Betsy Ross and our flag, photographs of our presidents, etc.; (3) what the early Americans did to defend themselves against persecution, force, etc.

By this time, I am quite sure, a classroom will be teeming with interesting and exciting questions and comments. As a result of this interest, the unit study will be happily launched with the children feeling that they chose the subject. This is as it should be. The next step is to outline with the pupils the entire study, its goals and topics. Finally, the teacher will want to divide the class into committees and chairmen-group work.

The outline given below was made by my pupils to be used as a guide for their written English composition work.

1. When and where a president was born
2. Childhood — (a) early life, (b) health, (c) hobbies, (d) education
3. Manhood — (a) occupation, (b) family life, (c) experiences
4. While president — (a) how many terms, (b) outstanding events of administration, (c) age and year when becoming president, (d) accomplishments
5. If still living — (a) where, (b) present age, (c) how occupied
6. If not living — (a) when and where died, (b) cause of death
7. His contribution to America

#### INTEGRATION WITH THE CURRICULUM

##### English — Oral

Following are a few suggestions for oral English:

1. Oral discussions for plans of the activity and outlining same (good working habits for well-organized thinking)
2. Oral discussions for really staunch American standards, our patriotic obligations, etc.
3. Plans for a trip (depending on

grade and city.)

4. Plans for an original playlet or radio script from data gathered by the class to use as the culminating activity.
5. Radio talks using famous speeches (Gettysburg Address, etc.)
6. The reading of written compositions and original poetry to the class.
7. Debates.

##### English — Written

Following are a few suggestions for written English:

1. Written reports, compositions, letters, (invitations to parents and friends to be present at their culmination — purposeful letter writing)

##### 2. Original poetry.

3. Playlets, skits, debates, radio scripts, and speeches using data learned in this study.

##### Reading

Some very interesting reading lessons can be arranged which will make use of library books, reference material, newspapers, clippings, sets of books, magazines, etc. There is an abundance of material and many sets of books about all of our presidents. These are suitable for many grade levels. The books integrate reading with the unit, thus making the study more valuable and stimulating.

##### Spelling

Lists of words set up in the course of study by the Board of Education may be used in addition to the words which grow out of the need in this study. Spelling vocabularies are increased as the children realize the importance of using these words and knowing how to spell them. The learning process here becomes purposeful for the young students WANT to use increased vocabularies in their written and oral English. Learning with a purpose is REAL learning — it is vital.

##### CREATIVE EXPERIENCES

The children may make class and individual scrap books (written work and clippings — interest in the daily news of the world becomes important to them).

Murals may be drawn tracing historical events.

Dioramas may be built around familiar historical scenes — these will show research, investigation, and sharing of experiences among the children.

Patriotic songs may be learned and sung and their significance will be received with new interest.

The above study lends itself beautifully for the fifth grade through the higher grades. It may possibly be attempted in the fourth grade depending upon the alertness of the class.



## PLASTER OF PARIS PLAQUES

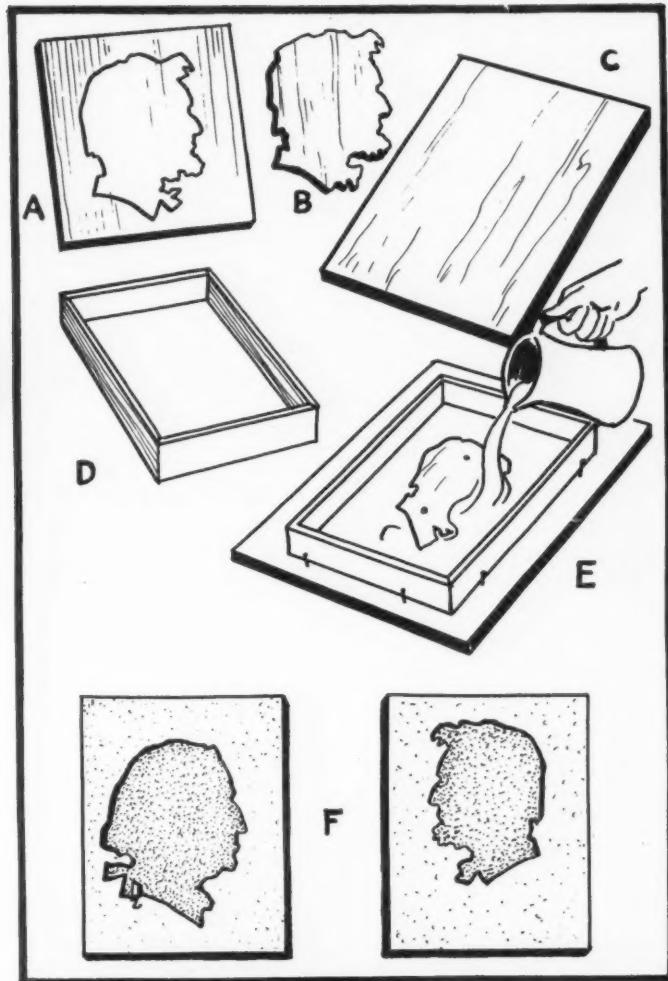
For these plaster of Paris plaques the following materials are required: a wooden base, the top of a cigar box or some similar piece of thin wood, a scroll saw, a wooden frame somewhat smaller than the base, quantities of plaster of Paris, a chisel or knife for lifting the finished plaque, colored enamels or oil paints if desired.

First, trace a silhouette of Washington or Lincoln onto the cigar box top. Fig. A. Cut out with the scroll saw. Fig. B. Then, on the wooden base, Fig. C, place the frame, Fig. D.

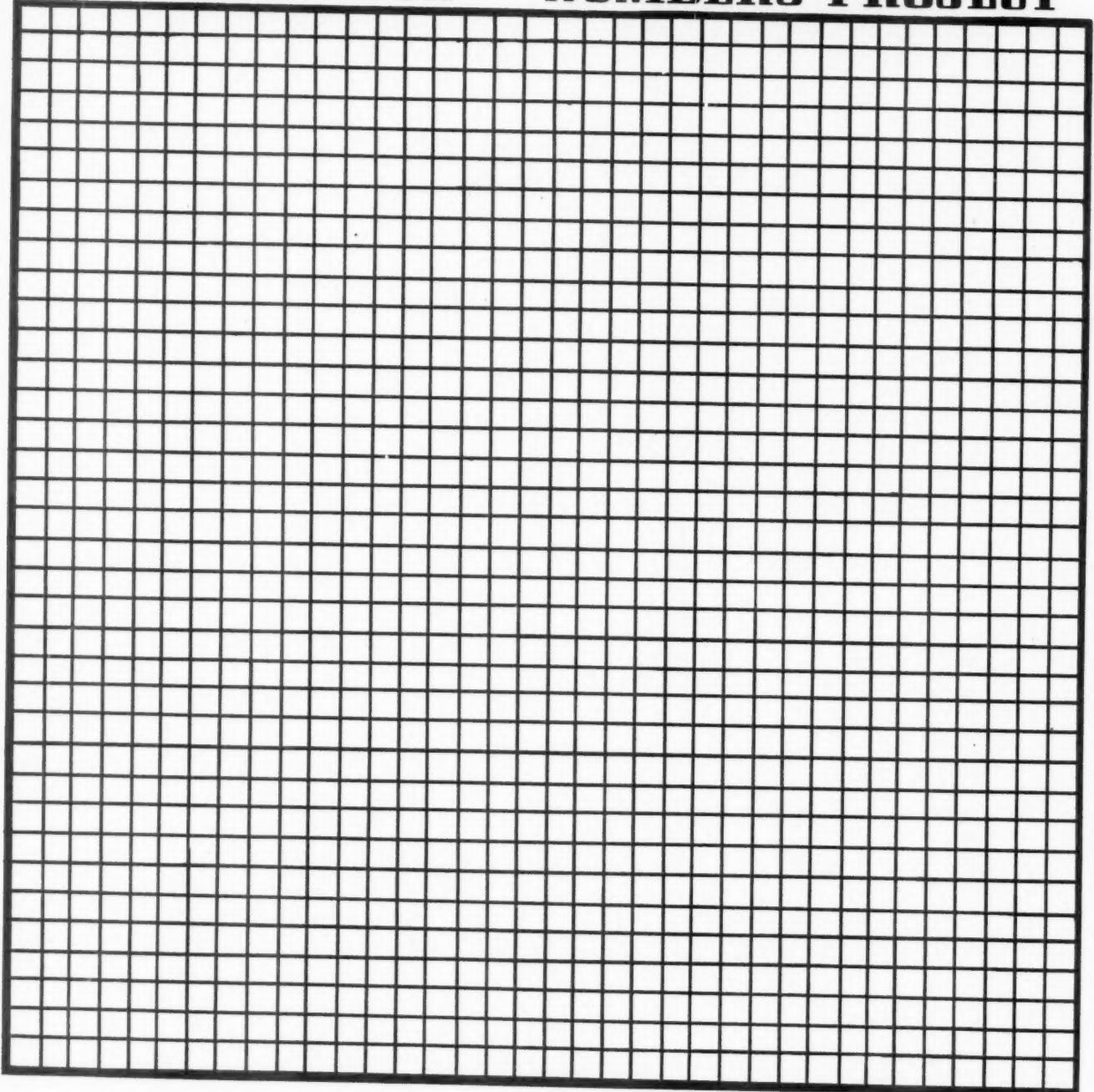
Fasten the frame to the base with small brads. Place the wooden cutout, Fig. B, in the frame and pour the plaster of Paris over it, filling the frame about one-half inch over the cutout pattern. Allow the mixture to dry in the mold. (It may be well to fix the pattern to the base with two brads before pouring the plaster of Paris. This will prevent its slipping out of place.)

After the plaque is dry, break the frame and detach the plaque from the base. For this operation it may be necessary to use the chisel or knife.

The plaques may then be painted in suitable colors. Oil paints or enamels are best.



# PATRIOTIC FUN — NUMBERS PROJECT



Here is a flag that any group of pupils who are able to count and color will be proud of having made. The construction of the flag provides training in listening, concentration, the following of directions, and the use of materials.

The completed flag may be cut out and mounted on a heavier paper, covered with glass, and the edges sealed with cloth binding tape to make a picture for any wall. It may also be used for any patriotic booklet cover, poster, or any other patriotic purpose.

The teacher as well as the pupils must think in terms of squares. Beginning from the top of the paper (9"x12"— $\frac{1}{4}$ " checked), having the 12" side to the top, color down to the bottom of each line according to the directions. Skip means to leave blank squares.

Dictate the direction slowly enough for all to finish each line. After the first two or three lines are finished, the directions need not be repeated as the children will be able to follow by listening carefully.

Materials: a sheet of 9"x12",  $\frac{1}{4}$ " checked manila paper for each child; crayons or water colors of red, white, blue, yellow, and brown — if the children do not have white, the natural color of the paper will serve the purpose of white; a sheet of dark gray construction paper or a heavier grade of paper if the picture with a glass covering is to be made; window glass; gummed, black book-binding tape about 1" wide.

Directions: — (in order to conserve space this code will be used — S-skip, C-color) from top to bottom—

Row 1: S 17, C 10 red.

Row 2: S 1, C 1 yellow, S 14, C 1 red, C 1 white, C 2 red, C 2 white, C 2 red, C 1 white, C 1 red, C 1 white, C 1 red.

Row 3: S 2, C 14 brown, C 1 white, C 2 red, C 2 white, C 1 red, C 2 white, C 2 red, C 9 brown.

Row 4: S 1, C 1 yellow, S 2, C 3 blue, S 4, C 4 blue, C 1 white, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red.

Row 5: S 4, C 1 white, C 7 blue, C 1 white, C 1 blue, C 2 white, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red.

Row 6: S 4, C 3 blue, C 1 white, C 1 blue, C 1 white, C 4 blue, C 2 white, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red.

Row 7: S 4, C 1 blue, C 1 white, C 6 blue, C 1 white, C 1 blue, C 2 white, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red.

# PATRIOTIC FUN

## NUMBERS PROJECT

by

MAUDE LINSTROM  
BRIGHTON, COLORADO

Row 8: S 3, C 6 blue, C 1 white, C 1 blue, C 1 white, C 2 blue, C 2 white, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red.

Row 9: S 3, C 1 blue, C 1 white, C 1 blue, C 1 white, C 7 blue, C 2 white, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red.

Row 10: S 3, C 7 blue, C 1 white, C 1 blue, C 1 white, C 1 blue, C 2 white, C 2 red, C 2 white, C 3 red, C 2 white, C 2 red.

Row 11: S 3, C 2 blue, C 1 white, C 2 blue, C 1 white, C 5 blue, C 2 white, C 2 red, C 2 white, C 3 red, C 2 white, C 3 red.

Row 12: S 3, C 7 blue, C 1 white, C 3 blue, C 1 red, C 2 white, C 3 red, C 1 white, C 2 red, C 3 white, C 2 red.

Row 13: S 4, C 1 blue, C 1 white, C 1 blue, C 1 white, C 4 blue, C 1 white, C 1 blue, C 1 white, C 1 red, C 2 white, C 2 red, C 2 white, C 3 red.

Row 14: S 5, C 4 blue, C 1 white, C 4 blue, C 1 white, C 1 red, C 3 white, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red.

Row 15: S 5, C 8 blue, C 2 white, C 2 red, C 3 white, C 2 red, C 2 white, C 2 red, C 2 white, C 3 red.

Row 16: S 6, C 1 red, C 2 white, C 2 red, C 2 white, C 1 red, C 1 white, C 3 red, C 3 white, C 2 red, C 2 white, C 2 red, C 2 red, C 2 white, C 2 red.

Row 17: S 6, C 1 red, C 2 white, C 2 red, C 2 white, C 1 red, C 2 white, C 3 red, C 2 white, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red.

Row 18: S 6, C 2 red, C 1 white, C 2 red, C 2 white, C 1 red, C 3 white, C 2 red, C 2 white, C 2 red, C 2 white, C 1 red.

Row 19: S 7, C 1 red, C 2 white, C 2 red, C 1 white, C 2 red, C 3 white, C 1 red, C 2 white, C 2 red, C 1 white, C 2 red, C 2 white, C 2 red.

Row 20: S 7, C 1 red, C 2 white, C 2 red, C 1 white, C 3 red, C 2 white, C 2 red, C 1 white, C 2 red, C 1 white, C 2 red, C 2 white, C 2 red.

Row 21: S 7, C 1 red, C 2 white, C 2 red, C 3 white, C 1 red, C 2 white, C 2 red, C 1 white, C 2 red, C 2 white, C 2 red, C 2 white, C 1 red.

Row 22: S 7, C 1 red, C 2 white, C 3 red, C 2 white, C 2 red, C 2 white, C 1 red, C 2 white, C 2 red, C 2 white, C 2 red.

Row 23: S 7, C 3 red, C 1 white, C 2 red, C 2 red, C 2 red.

Row 24: S 8, C 2 red, C 1 white, C 3 red, C 2 white, C 1 red, C 2 white, C 2 red, C 2 white, C 1 white, C 2 red, C 2 red.

Row 25: S 9, C 1 red, C 2 white, C 2 red, C 2 white, C 2 red, C 2 white, C 1 red, C 2 white, C 2 red, C 2 red.

Row 26: S 9, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red, C 2 white, C 1 white, C 2 red, C 1 white, C 2 red, C 2 red.

Row 27: S 10, C 1 red, C 3 white, C 2 red, C 2 white, C 2 red, C 1 white, C 2 white, C 2 red, C 2 white, C 1 red, C 2 white, C 2 red, C 2 white, C 2 red.

Row 28: S 10, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red, C 2 white, C 2 red, C 1 white, C 2 red, C 2 white, C 2 red, C 1 white, C 2 red.

Row 29: S 10, C 3 red, C 2 white, C 2 red, C 1 white, C 2 red, C 3 white, C 9 red, C 1 white, C 2 red.

Row 30: S 11, C 3 red, C 2 white, C 2 red, C 1 white, C 3 red, C 2 white, C 1 red, S 6, C 5 red.

Row 31: S 13, C 1 red, C 2 white, C 2 red, C 2 white, C 4 red.

Row 32: S 13, C 2 red, C 2 white, C 4 red.

Row 33: S 15, C 1 red, C 2 white, C 2 red.

Row 34: S 16, C 3 red.

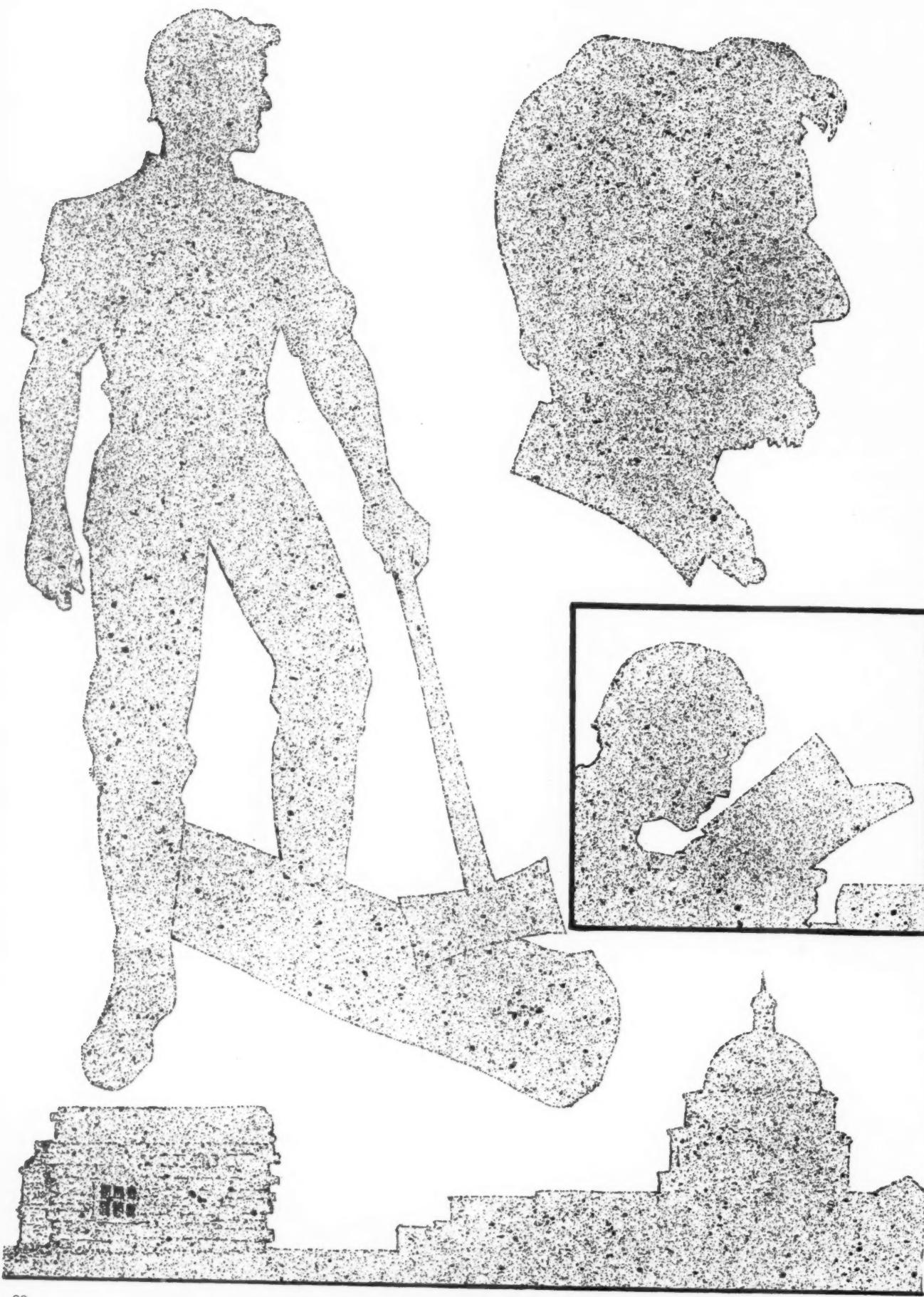
Row 35: S 17, C 2 red.

Row 36: S 17, C 1 red.

Cut out the flag and mount.

## THE PLEDGE OF ALLEGIANCE

I pledge allegiance to the Flag of the United States of America and to the Republic for which it stands; one Nation indivisible, with liberty and justice for all.



## PATRIOTIC DESIGNS

On these two pages you will find scenes from the lives of Washington and Lincoln which are suitable for notebook covers, posters, etc. The medium is spatter painting, directions for which appear on page 43 of this issue. Some of the designs have the background spattered and, in the others, the design itself is spattered on a plain background. For this latter, cut the design and spatter into the outline.

# PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by  
HAROLD R. RICE

*Critic Teacher of Student Teachers, University of Cincinnati,  
Art Supervisor, Wyoming Public School System, Wyoming, Ohio*

## THE COLOR CIRCLE

Because of the many requests for articles regarding color, this subject has been selected as this month's study. Readers are cautioned that the several variations given herein advance in difficulty. It will be necessary for the teacher to determine the abilities of her group from their past Art experiences when selecting her proper approach.

Too often teachers use the old, time-worn problem of pasting six discs of color in a circle. The only possible Art value obtained from such a presentation is the knowledge of the order of color in a circle. Further, every child obtains the same experience and there is no individuality shown in any of the work. With the same objective in mind, this article will show how the color circle can be taught, yet give every individual an opportunity to express himself through design arrangement. The arrangements to follow are but suggestions. Abilities in one group may permit use of all, but in most cases the extremes will be too easy or too difficult for one group.

Supply each child with the following pieces of material:

1—12"x12" black construction paper; 1 each yellow, green, blue, purple, red, orange squares, 3"x3"; scissors and paste; several pieces of cutting paper (any color) 3"x3" square.

Discuss the possibilities of cutting de-

signs from paper. (For complete details, see January 1940 Junior Arts and Activities.) The more advanced the group, the more complex the design. These designs can be abstract, imaginary, or realistic, as the pupil prefers. After several ideas have been advanced, the pupil should cut these on the scrap 3" squares which were given him in addition to the six squares of assorted colors. Examples of different methods of folding the paper and designs are shown in Fig. (1).

After a pupil has created a design or pattern that pleases him, this acts as a master guide for the six colored squares. These should be cut in the same way as the first trial one. It is simple to cut several squares at one time by folding each and placing one upon the other.

After the six designs are properly cut, they are next placed in position. Small children will have difficulty in locating six "equidistant" points around the black 12" square. These should be folded in advance by the Art teacher. The pupils will then merely paste the pieces in place. Older children can do the folding themselves. The folding is done in this manner: (1) Fold the paper once. (2) Now fold it into thirds. Fig. (2). When reopened the sheet will have six folds in it.

First-grade children will usually have little use for the knowledge of color order. It is not advisable to present this problem below the second grade.

However, in the upper grades the problem can be taken a step further. At this point the pupil has merely arranged the colors in their proper order. Fig. (3). An interesting variation is to give the pupil 3" squares of red, yellow, and blue and 2" squares of orange, green, and purple. One design is created for the larger squares and another for the remaining smaller ones. This way the pupil differentiates between the PRIMARY and SECONDARY colors through (1) difference in size of pattern, and (2) different designs. Fig. (4).

Still more advanced groups will find it interesting to make a circular lace pattern for the center of the circle. This is made of GRAY cutting paper. The circle is pasted in place first, and the six colored designs added. In this circle the GRAY CENTER indicates that OPPOSITE COLORS such as Red and Green, when equally mixed, give gray. This is true of any of the six colors and their opposites on the wheel. Fig. (5).

Figures (5A), (5B), and (5C) are additional suggestions showing the various styles of design which may be used in this study.

When a more progressive presentation of the "color wheel" is given, the children will find much more enjoyment in the problem and the teacher will be more than pleased with the many variations that result.



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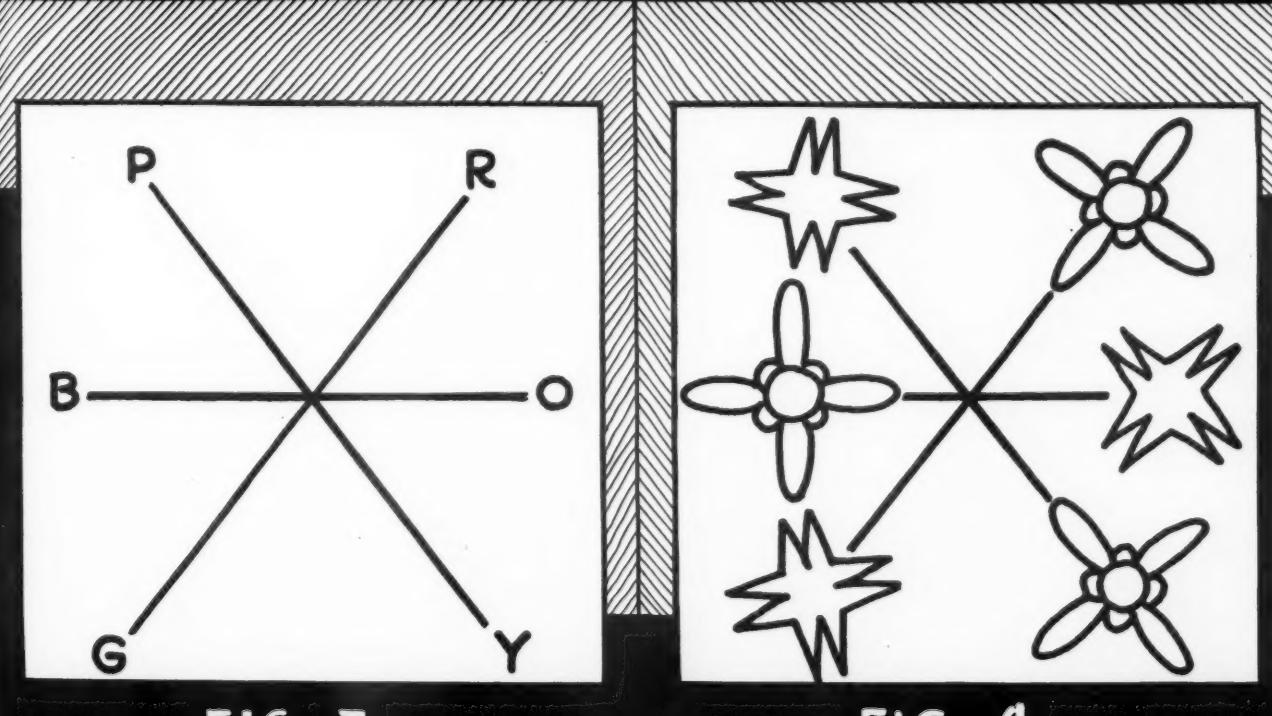
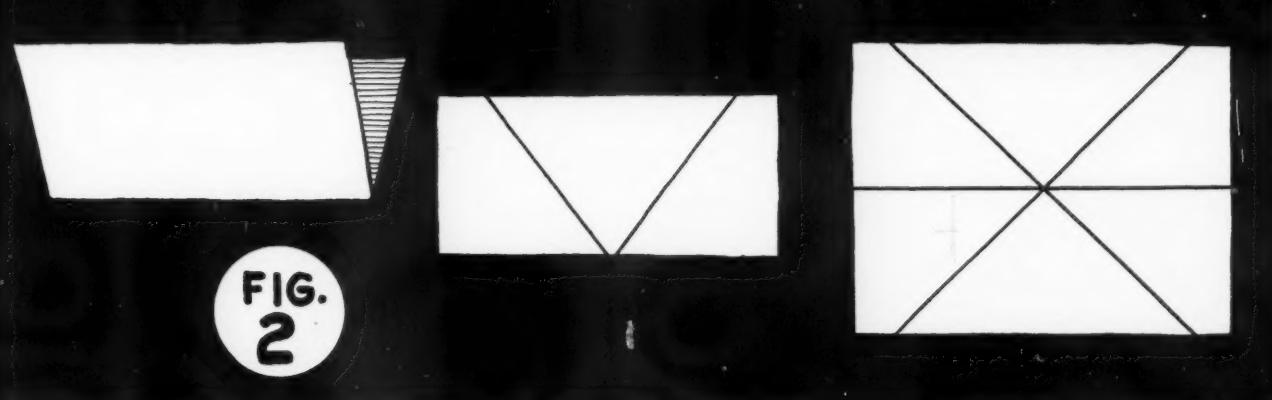
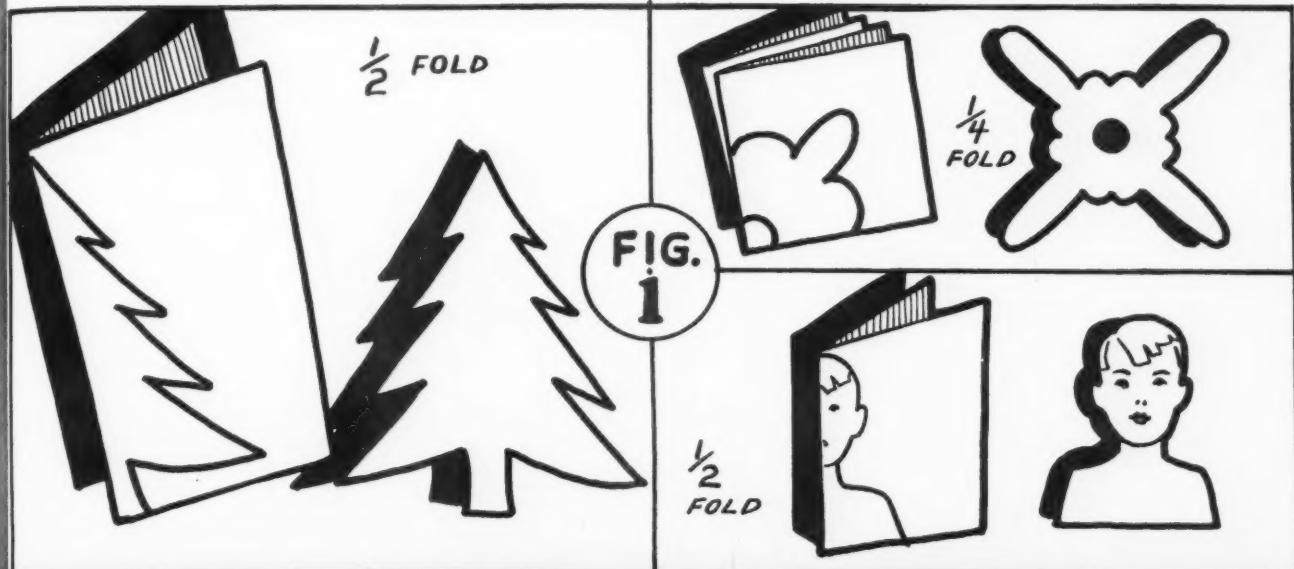
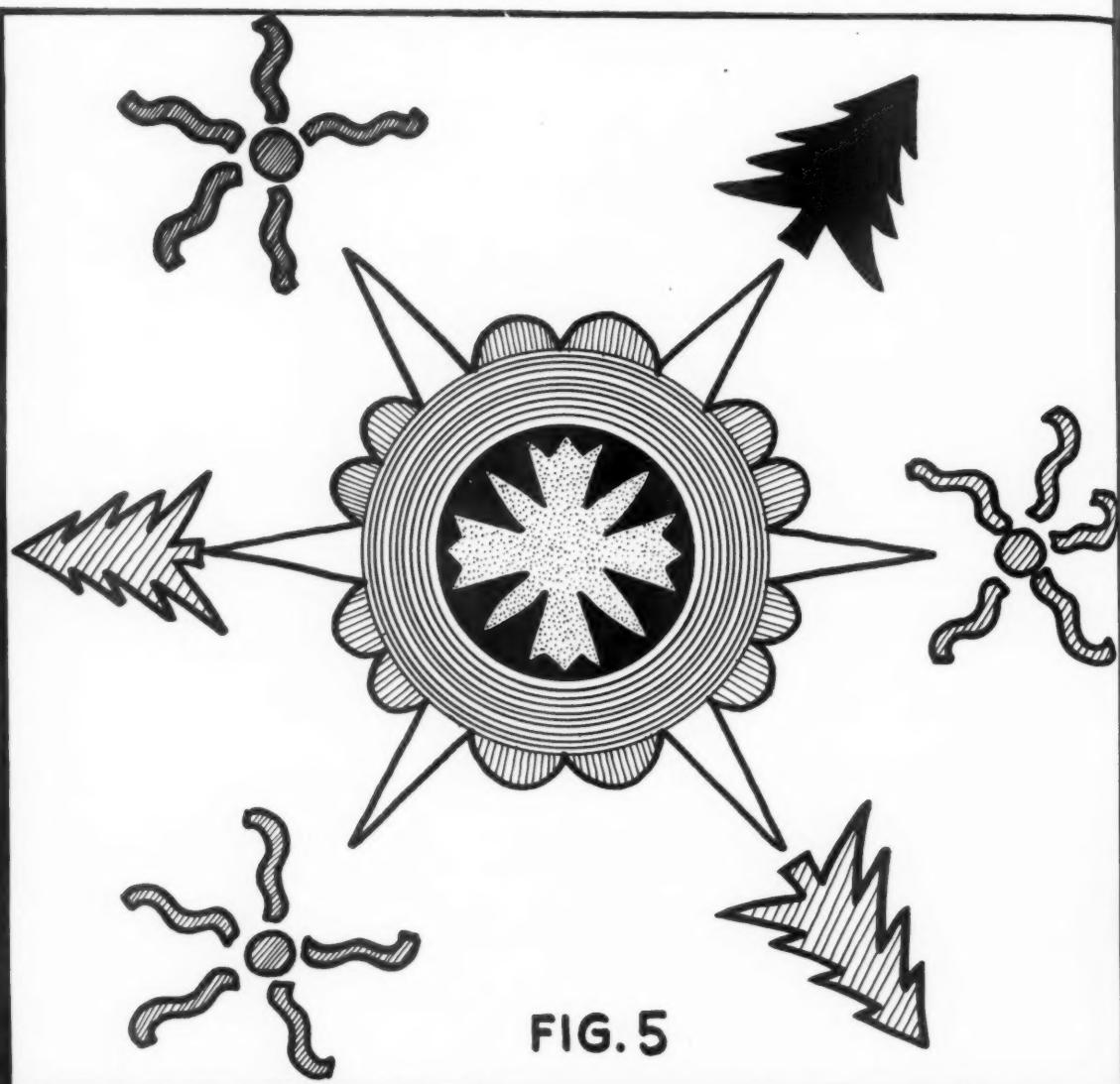
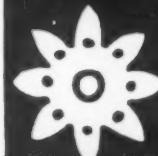


FIG. 3

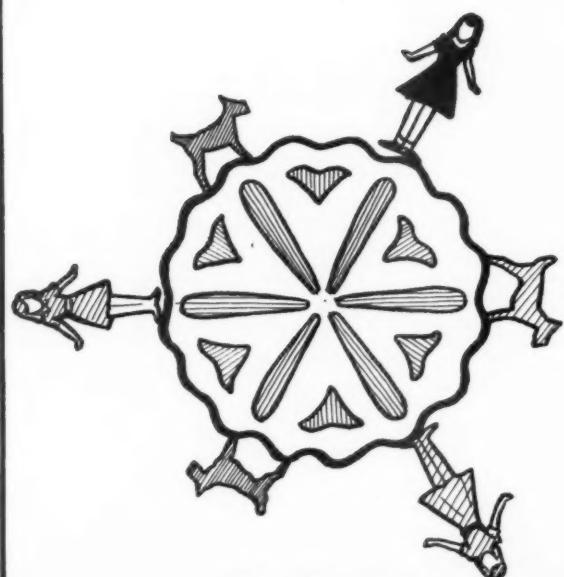
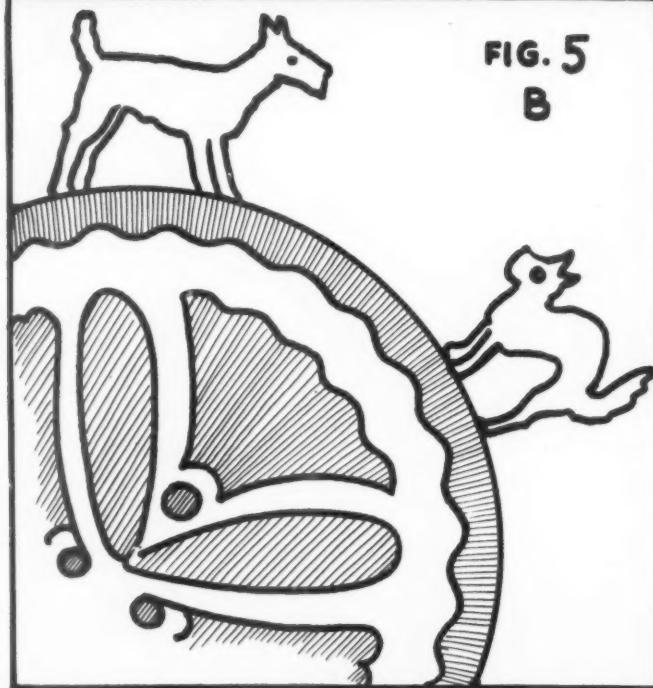
FIG. 4

**FIG. 5**  
**A**



**FIG. 5**

**FIG. 5**  
**B**



**FIG. 5 C.**



## The WOODCHUCK

February 2 is Ground Hog Day. It is the day when the ground hog or woodchuck comes out of the hole in which he has been sleeping through the winter. The story goes that if the ground hog sees his shadow on this day, he becomes frightened and returns to his hole to sleep for another six weeks. Of course, this is a legend; you may believe it or not as you wish.

The woodchuck or ground hog is a small animal. He is rather fat. The woodchucks dig holes or burrows in the ground and in these they live and raise their families. When winter comes, the woodchucks fall asleep. This sleep is called a hibernation.

The woodchuck belongs to the rodent family. His cousins are the rabbit, the rat, the beaver, and squirrel.

# BUILDING A RHYTHM BAND

by

LOUISE B. W. WOEPPEL

SUPERVISOR OF MUSIC • RALSTON, NEBRASKA

Rhythm bands and orchestras are one of the most popular activities in modern schools. Whether limited to the primary level or utilized in all grades, they provide a colorful and unique addition to formal education.

How and when to introduce such an activity is the teacher's principal problem. First of all she must have equipment: enough instruments so that every child in the group is supplied. The proportion of instruments as well as the kind and value of instruments chosen will depend somewhat upon the funds available. Any reliable music store will assist a teacher who does not know what kind or what proportion of instruments to select. In addition she must have access to either a piano or a phonograph. Whichever she has, she will need funds with which to purchase piano music or records for the group. Sometimes a Parent-Teacher group or some community group will provide funds for such a project. Usually the progressive school boards are willing to budget for such equipment if they believe that it will be useful to the school. The teacher who is interested will do well to get estimates on the cost of the minimum amount of equipment with which she can do successful work. With this information on paper she is better able to present the subject in such a way as to arouse interest.

When the matter of equipment is settled, the teacher must prepare her group for this new undertaking. The amount of preparation necessary will vary with the age, musical experience, and interests of the group. It may be satisfactorily developed in a kindergarten with a group of children who have a wide musical background in singing and rhythms. It may be utilized in intermediate grades if the desire for such participation is present. In any case no composition should be chosen for orchestration until it is familiar, as a "listening piece," to the group. The children should be able to recognize it, to indicate the main rhythm and show recognition by raised hands or some other sign, when a previous section of the melody reappears. If the group have not become acquainted with any number, this process must precede instrumentation.

A wise teacher will not try to introduce all the instruments in one class period. She probably will begin with the rhythm sticks; they are the simplest to play and will become the backbone of the band.

Taking a pair in her hands, she holds them up and says, "Children, we are going to have a band of our own in which everyone will play. Today we are going to learn something about the instruments in our band."

"These are rhythm sticks. We call them that because they are timekeepers in the band. Anyone who plays rhythm sticks must know how to keep time very well. This is the way to play them."

The teacher taps them softly a few times, then continues, "You tap time with your fingers while I tap time with these rhythm sticks. I want to find someone to play them."

The teacher again taps softly, using the rhythm in the first band number. Choosing a child who has a good sense of rhythm and a certain amount of self-possession, she says, "Suppose you stand in front, Jack. You play the rhythm sticks while we listen to our march."

It is not necessary to play the entire selection at this time. One section is sufficient to indicate to the group how the rhythm sticks FOLLOW the rhythm of the music. If the teacher is using a phonograph she can easily help the demonstrator if he doesn't play correctly. If she is playing piano she may have to stop playing and hum the tune as she helps the performer. In either case it is wiser to correct the child than to change the rhythm of the music. At this point the players must learn to FOLLOW rather than to SET the rhythm.

Another purely rhythmic instrument might be introduced next. Such instruments are: tone blocks, tom-toms, sand-blocks, castanets, tick-tocks, drums, etc. It might be well to introduce only about half of the instruments of this type in one class period. Each should be named and played by the teacher to show how it is held and manipulated.

Then the teacher might continue, "I shall play part of our march. As you listen, try to decide when each of these instruments should play. Remember

that some instruments sound like bells, some like drums. Which kind are these?"

After playing the first section, the teacher says, "Which instrument played first?" Or, if the music is suited only to bells at the beginning, she might say, "Did you hear music for our instruments in the beginning? I shall start again. When you think our instruments should play, raise your hand."

Again the teacher plays a part of the number and notes which children have sensed the tone quality of the instruments in the band.

The teacher selects one child from each row or group and asks that child to stand in front of his row, facing it.

"Children, you play the same instrument, in the air, that your leader plays. Listen to the music and keep time with it."

Again the teacher plays the first section aiding the children if they are uncertain when to start or stop. When she stops playing, she says, "Did anyone hear an instrument when it should have been quiet? Did the children who were practicing hear any instrument that did not keep good time?"

Next rhythm band period, probably the next Friday, the teacher says, "Let us see how many of our new friends you remember." One by one she holds the instruments up for class recognition.

If they remember well, and most classes do, she might introduce the other instruments in this group, which should be named and played as the others were.

"I want one person to play each of our instruments while I play the music." These children form a line across the front of the room, facing the class.

To the children at their seats, the teacher says, "Remember you can practice keeping time just as well at your seats as up in front. Choose the instrument you like best, and play that in the air."

After she has played part of the selection she may call for comments on the orchestration of the new instruments.

"Do you like to hear ALL those instruments ALL the time? It does get tiring, doesn't it? Let us give some others a chance to play. Perhaps they will know when to stop as well as when to start playing."

By this time even young children have a fairly good idea as to which instruments sound best in certain phrases. Naturally the teacher should have determined upon a suitable orchestration before class time. If the class suggest changes which do not mar the selection, she might defer to them. One finds that children sometimes have a very good

idea of there is prefer-

The name introduce which "bells." tactic jingle wrist the cym-

Againments, to decide As bei some ALL t out, in most

The once decide "bells"

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idea of pleasing tonal combinations. If there is no reason for refusing, their preferences should be considered.

The next period the teacher reviews the names of the rhythm group, then introduces the more melodious ones which may be loosely classified as "bells." Under this heading, for practical purposes, may be included the jingle clogs or bells, the sleigh bells, wrist bells, the tambourine, and even the cymbals, triangles, and bird whistle.

Again the class practice on the instruments, alone, then listen to the record to decide when the "bells" should play. As before, the class will discover that some passages are too soft to require ALL the "bells." These must be tried out, individually, to discover which one most resembles the music in question.

The entire selection should be played once more while the children try to decide when the "sticks" and when the "bells" should be played.

The room should be divided, roughly, into "stick" and "bell" sections. The exact number of each will depend upon the number of instruments in use. If the group do not need all the instruments, eliminate some of the "sticks," preferably some of the rhythm sticks which are easiest to play. At no time eliminate ALL of one kind of instrument, unless the orchestration will not permit inclusion of the instrument in question. Variety adds to the interest and value of the ensemble.

Appoint one person in each row or group as leader. Place him in the front seat of the row or at the front end of the table.

This leader should be a child who has indicated, in the previous tryouts, that he qualified musically for the honor. If he becomes inattentive or annoys the others he should be removed from the post of honor. It is more important, to the group, that each child co-operates than that the group plays well at first. From the beginning each child should realize that he, as well as the leader, is responsible for playing when he should, playing correctly, and sitting properly.

With the group seated, the children play the first section.

"That was a good beginning. Now let us play some other instruments." She designates which groups will change position, and chooses a new leader. Some children are so constituted that they do not play all the instruments with equal success and pleasure. This shifting is to discover which children are adapted to certain instruments.

After this new tryout, the teacher

says, "Instruments down on your desks (or tables). Let us listen to the next part of our piece before we play it."

She plays the second section, then continues, "Pick up your instruments. I shall play the new part again. When you hear a part that fits your instrument, you may begin to play. Be sure to stop when you hear a change in the music."

As she plays the second section, the teacher will be able to see which children have developed a sense of discrimination. It is true that some children are followers, in music as in everything else, but the alert teacher will know, by this time, which children are the group leaders.

Later the second section is developed as the first one was. If the third section is a repetition of the first, the group may repeat it exactly or vary it to provide a climax by using all the instruments.

Young children will need to be guided as to entrance and exit cues. The teacher will soon discover which children are natural leaders for each section. In time, from this group, she will choose a child to act as director. Most children want to lead and should be given a chance to try out. The final choice should be determined not only by the sense of rhythm but by social dependability and initiative, and by willingness to accept responsibility. The wise teacher will minimize, for the child's sake, the prominence of the position, and will stress the responsibility.

**SUMMARY:** Twelve Commandments for Organizing a Rhythm Band.

1. First develop the ability to feel and respond to rhythm through participation in folk games and dances.

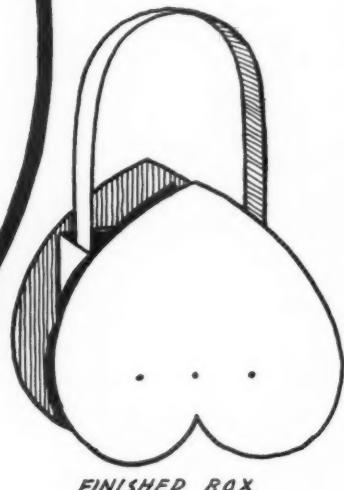
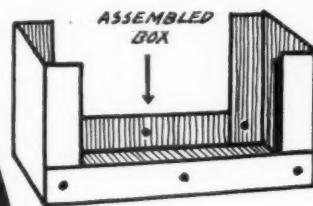
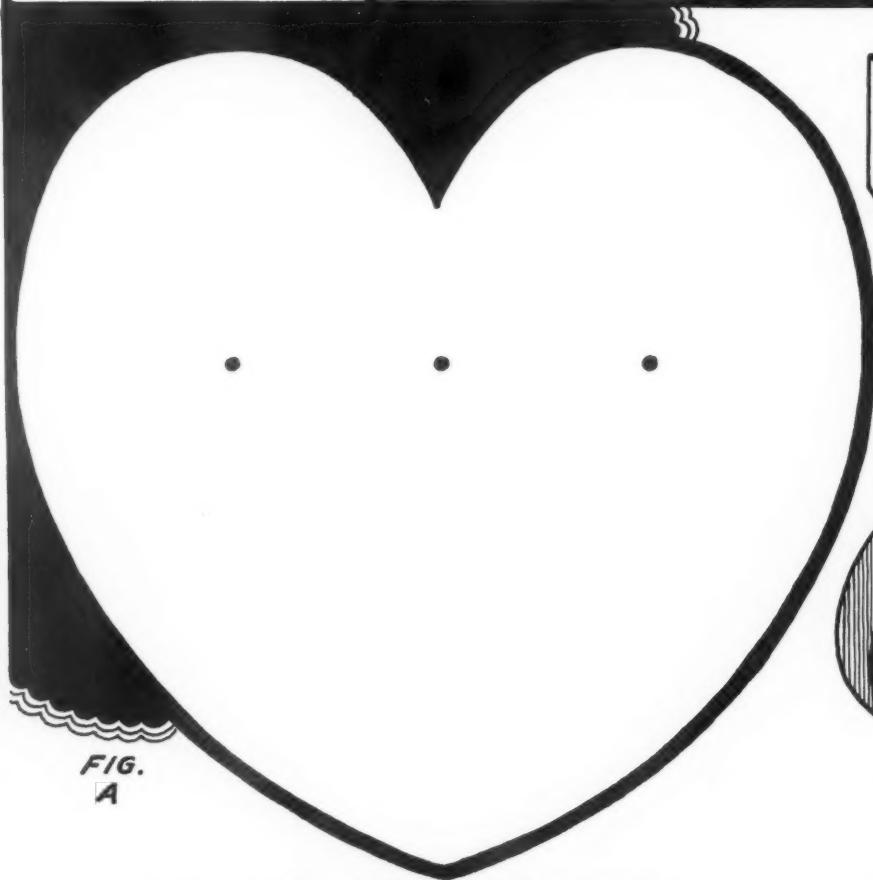
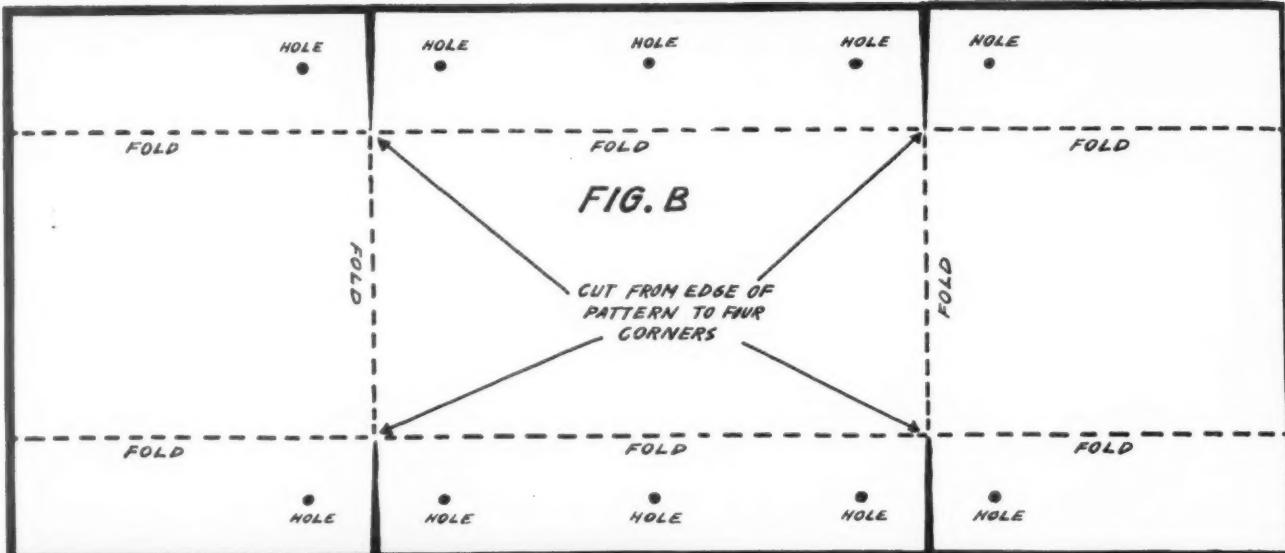
#### A SAMPLE INSTRUMENTATION THAT MIGHT BE USED IN INTERMEDIATE GRADES

##### Key to Instruments:

- |                 |                    |                   |
|-----------------|--------------------|-------------------|
| 1. TRIANGLE     | 4. CYMBALS         | 8. TONE BLOCKS TB |
| 2. BELLS        | 5. BIRD WHISTLE    | 9. TOM-TOM        |
| WRIST BELLS WB  |                    | C                 |
| SLEIGH BELLS SB | 6. RHYTHM STICKS X | 10. CASTANETS C   |
| JINGLE BELLS JB | 7. SAND BLOCKS     | 11. DRUM Dr.      |
| 3. TAMBOURINES  |                    |                   |

Repetition on each beat A. Continuous playing without indicating beat —————

	1-2-3-	1-2-3-	1-2-3-	1-2-3-	1-2-3-	1-2-3-	1-2-3-	1-2-3-
3/4 RHYTHM	 	 	 	 				
					X ^ ^ C	X ^ ^ C	X ^ ^ C	X ^ ^ C
					TB Q	TB Q	TB Q	TB Q



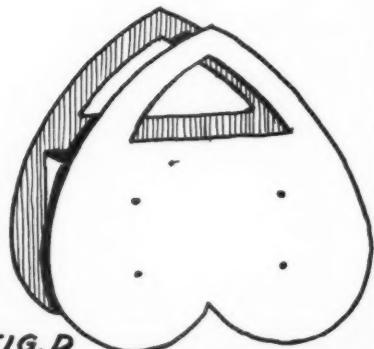
## A VALENTINE CANDY BOX

by  
LUCILE ROSENCRANS  
PLATTSMOUTH, NEBRASKA

To make this Valentine box use heavy red construction paper. If you do not have any heavy paper, use lightweight paper and line it with oak tag. Cut two hearts (see Fig. A) for the front and back of the box. Fig. B shows the bottom and sides of the Valentine candy box. Fold Fig. B on the dotted lines and paste or attach with small paper fasteners (where there are hole marks on the pattern) to the hearts. Make the handle whatever length you wish and attach it to the sides.

The hearts will be much more attractive if they are decorated with original designs cut from gold or silver paper and pasted over the fasteners. The same pattern, on a smaller scale, may be used to make nut cups.

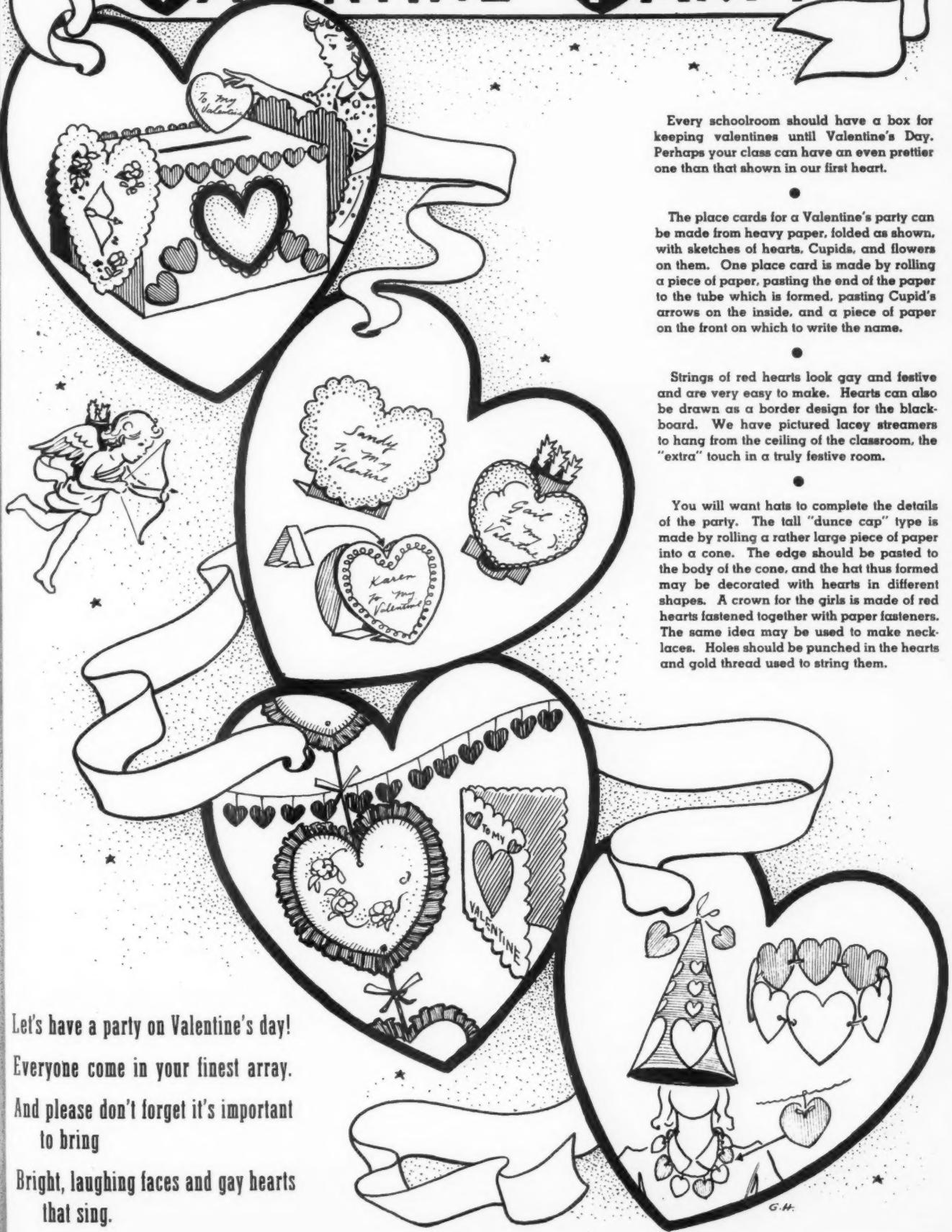
Fig. D has two hearts cut to form handles at the top.



**FIG. C.**

Let's  
Ever  
And  
Bright

# VALENTINE PARTY



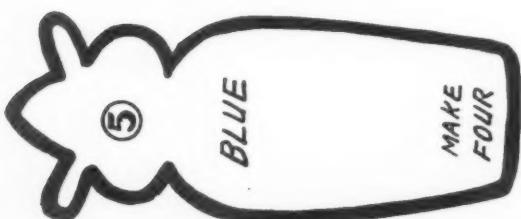
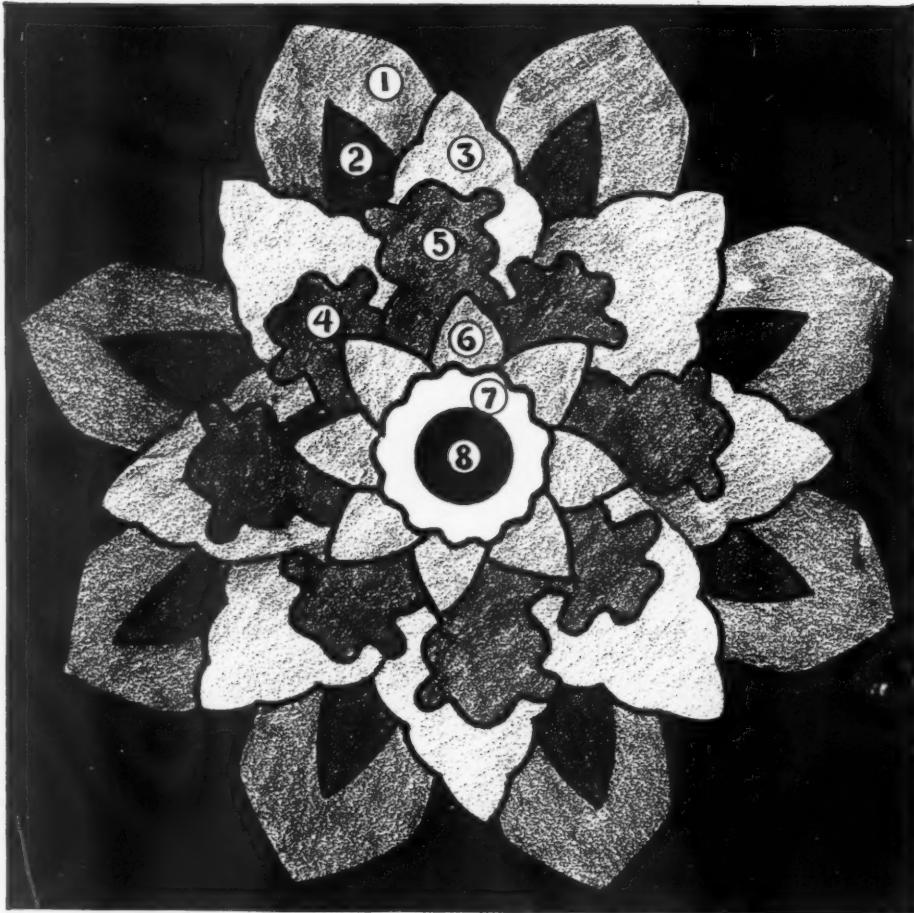
Every schoolroom should have a box for keeping valentines until Valentine's Day. Perhaps your class can have an even prettier one than that shown in our first heart.

The place cards for a Valentine's party can be made from heavy paper, folded as shown, with sketches of hearts, Cupids, and flowers on them. One place card is made by rolling a piece of paper, pasting the end of the paper to the tube which is formed, pasting Cupid's arrows on the inside, and a piece of paper on the front on which to write the name.

Strings of red hearts look gay and festive and are very easy to make. Hearts can also be drawn as a border design for the blackboard. We have pictured lacy streamers to hang from the ceiling of the classroom, the "extra" touch in a truly festive room.

You will want hats to complete the details of the party. The tall "dunce cap" type is made by rolling a rather large piece of paper into a cone. The edge should be pasted to the body of the cone, and the hat thus formed may be decorated with hearts in different shapes. A crown for the girls is made of red hearts fastened together with paper fasteners. The same idea may be used to make necklaces. Holes should be punched in the hearts and gold thread used to string them.

Let's have a party on Valentine's day!  
Everyone come in your finest array.  
And please don't forget it's important  
to bring  
Bright, laughing faces and gay hearts  
that sing.



## COLOR FLOWER

by  
DORIS H. WURST

The background of this flower is black construction paper. The petals and leaves are also made from construction paper. Make the number which is marked on the pattern and be sure that you use the color which has been suggested. After you have made one color flower, you may use different colors for the petals.

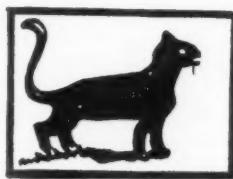
Cut all the petals neatly and arrange them as shown in the picture. All the petals may then be joined with a paper fastener. The flower should be pasted to the black background. If you look closely at the flower, you will see what colors are put next to each other to give a pleasing result. Use what you learn about color arrangement in other art lessons.

# THE BARNYARD CHORUS

by LOUISE PRICE BELL



The baby  calls: "Peep, peep."



"Cluck, cluck," Mother  replies;



While the  's loud "Cock-a-doodle-do"



Reaches nearly to the skies!

The spotted  says: "Moo, moo, moo,"

The  barks: "Bow, wow, wow."

"Mea-ow," the  cries hungrily;

While the  calls: "Howdy-how!"



# BEAD MAKING AND BEAD WORK

by

MARY NEELY CAPP  
SNYDER, OKLAHOMA

All boys and girls, as well as our Indian friends, enjoy making and working with beads. If one can make his own beads, or utilize seeds that grow in his own locality, he derives additional enjoyment and pride of achievement from his work.

Wild China tree berries are a delightful type if they may be found locally. To use them, one must boil the berries for about two hours then pierce them with a needle or an old hatpin. They may then be strung on string with tiny beads between them. Fig. A. They may also be used for bead basket work. For this purpose it is necessary to string the berries on wire.

Shellac or paper beads are inexpensive and fun to make. Colored advertisements or funny picture paper is cut into pennant shapes, length and width to be determined by the size of the bead desired. Beginning at the wide end, roll the paper on a wire hatpin or small knitting needle. The paper should be spread with glue or shellac before the rolling process is begun. The finished beads should be shellacked. Beads of this type are used for belts, hats, baskets, or neckwear. Fig. B.

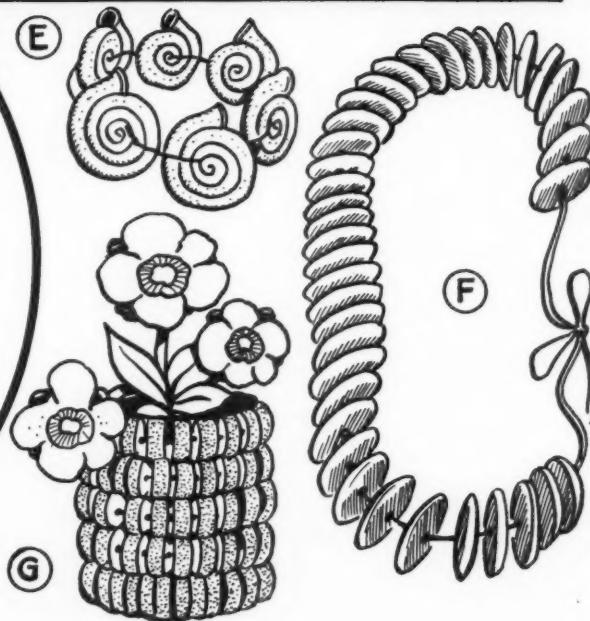
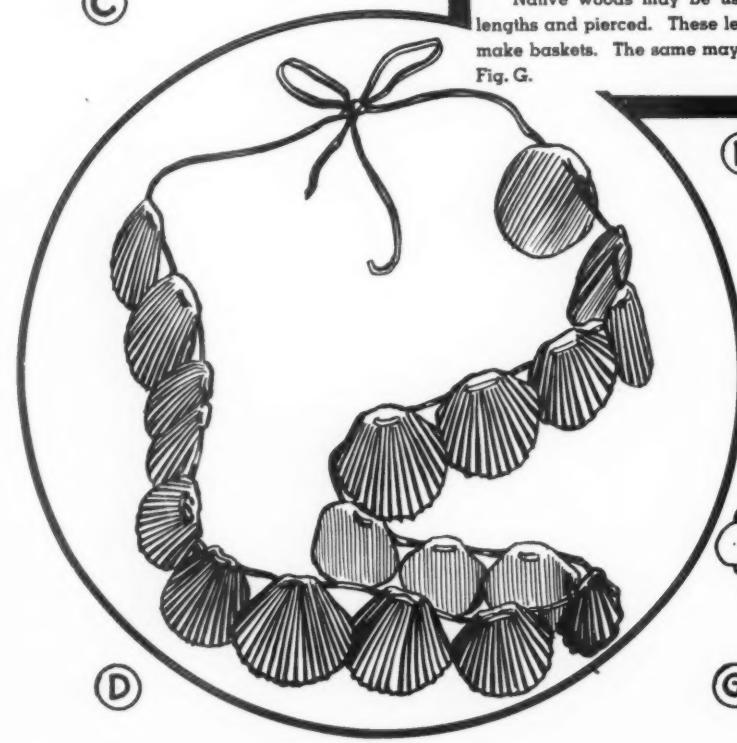
Cornstarch and salt beads are easy to make. It is possible to have a great variety of colors in these beads. Regular cooking starch and table salt are mixed as for product maps and boiling water is added to make the desired paste for molding into beads. Dry salt and starch may be used in the molding process to prevent sticking to the fingers. Any vegetable color may be added to the paste. Beads should be pierced for lacing before the paste dries. Sometimes these beads are perfumed or strung on a perfumed cord. Fig. C.

Snail shells or sea shells may be pierced and strung for bracelets or necklaces. They may be painted with oil paints and then shellacked. They may also be enameled. The shells make more attractive jewelry if linked fine wire onto chains. Fig. E.

Macaroni shells make excellent substitutes for real shells. These may be colored with water colors in place of oils. They pierce more easily if hot needles are used for making lacing holes. Fig. D.

Pumpkin, watermelon, and other seeds such as lima beans make attractive beads but their use is too common to consume space discussion here. Fig. F.

Native woods may be used for bead work. Smaller limbs are sawed into the desired lengths and pierced. These lengths are especially good for stringing on wire and using to make baskets. The same may be strung on wire around a tin can and used as a flower vase. Fig. G.



# THE LISTENING HOUR

The American Council on Education's Committee on Motion Pictures in Education has published the results and reports of its activities during the past three years. The facts gathered by the committee should be of interest to teachers and principals because they demonstrate the uses for motion pictures especially in the primary grades.

Says Charles F. Hoban, Jr., Director of the Motion Picture Project, ". . . many fields of knowledge are closed off (sic) from second-graders because their vocabularies are so inadequate that a word barrier is formed. Yet the same second-grader might understand, or at least have his curiosity aroused so he would question and learn, if the knowledge were pictured to him."

The directors of the project do not, however, believe the motion pictures alone can adequately supply the necessary instruction. "Generally speaking," continues Dr. Hoban, "we have found that the motion picture is of little importance in education if it is merely unreeled before the students' eyes. It depends on the skill and intelligence of its translator, the teacher, for its best use; but that is true of books, or graphs, or physical education drills. It must be wisely chosen, it must fit into the curriculum, and it must be evaluated by both the teacher and the pupils if it is to serve its highest purpose."

The growing list of authentic American folk music which has been recorded affords music supervisors, and all teachers who have music classes, an opportunity to show the background upon which a great deal of modern American music is based. The songs of the mountaineers of the American southland have been for many years a source of inspiration to those who have visited the region and have heard the music in its native setting. Now much of this music has been recorded and is, therefore, available for study.

The American Ballad Singers, directed by Elie Siegmester; have made transcriptions for RCA Victor. Their latest collection includes "Poor Wayfaring Stranger," "Springfield Mountain," "Go To Sleepy," "Street Cries," "Grandma Grunts," "Pat Works on the Railway," "Cotton Picking Song," "Upon



de Mountain," and some others (Victor album P-41). Teachers may find that some of this music may not fit into their classes but parts of it should be presented for study and consideration since it will definitely increase the students' appreciation for the simple folk music from which much of the world's great music has evolved.

Children will believe that a simple Rumanian folk song is the theme of Tschaikowsky's first movement of the piano Concerto in B Flat Minor; they should be told that a future composer may use the theme of "The Deaf Woman's Courtship" in a great symphony.

The entire point is that children should be given an opportunity to hear the best in all types of music.

The radio continues to offer many programs of concert music which should not be overlooked by any music teacher or supervisor. Every such teacher should constantly be on the alert for programs to recommend to her students. There is another, and even more important aspect to this question: the teachers and supervisors should themselves hear every possible program of this type. The reason is obvious. Each program is bound to suggest different selections which may be used in the graded music appreciation programs. Fresh selections should be used whenever possible. We fancy that second-graders become slightly bored, even as their elders, at having the first "Peer Gynt Suite" constantly brought to their attention. There are other compositions which will illustrate the same point and which will be more unusual. This is not to imply that the "Peer Gynt Suite" is not an admirable composition. It most certainly is beautiful music; but like some of the great Shakespeare's quotations, it becomes hackneyed with so much repetition.

Please do not think that we are "picking on" Grieg; his composition was

merely the first one that came to mind.

How is your musical viewpoint? Is it stagnant—do you have very set and definite ideas about music, about what is good music and what is bad music, about what your students should hear? Or, do you listen frequently and with pleasure to some of the modern orchestrations, new compositions, unusual rhythms?

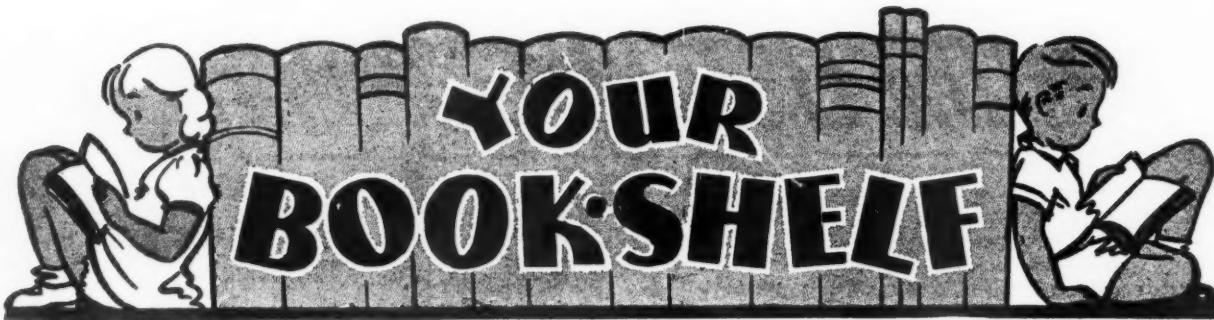
Your most important asset is an ability to listen appreciatively and to present intelligently to your students music composed in recent years and music by new composers.

As an example: recently the National Broadcasting Company's Symphony Orchestra under Alfred Wallenstein's direction played Prokofieff's "Classical Symphony." This brought to mind other works by this and other living musicians which should be heard, especially by teachers, if musical trends are to be understood.

Parenthetically it is worthy of note that the story of these young composers' lives are as interesting and modern as the latest news bulletin. Hearing compositions such as that gives teachers not only an increased knowledge of living, growing music but also additional ideas on methods of teaching music appreciation in their classes.

You may not always like the compositions you hear, but you probably do not like and admire some of the compositions of Wagner, Brahms, Scriabin, Chopin, Tschaikowsky, Ravel, and Debussy. "Liking" the compositions isn't the most important thing: knowing, in some measure understanding, and presenting these compositions to your classes is much more to be desired. Nothing is so unfortunate as an instructor who doesn't have an inquisitive outlook—endeavoring to discover at all times new material for her classes and new ideas for herself. This holds true in the music class as well as in the social studies, geography, or any other class.

So, listen to Schoenberg, Prokofieff, Weinberger, Shostakovich. They will, in all probability, be some of the principal subjects for study in the music classes of coming generations.



What is patriotism, the love of a land for which a flag — our flag — stands? It is, says an editorial from the New York *Times*, reprinted as an introduction to Lothrop, Lee & Shepard's new book *Our Flag*, "(a) love of the land itself . . . it is small things remembered . . . it is stories told . . . it is a great multitude of people on pilgrimage."

The entire editorial from which these words were taken appears in *Our Flag* and we have read very few more truly inspiring or beautifully dignified expressions of patriotism than this.

But *Our Flag*, the book, continues in this inspiring and dignified manner to present to children the glorious tradition of the Stars and Stripes and the various emblems which were used in America before the adoption of our flag. The author, John Harbourt, speaks to his young readers in a simple, direct manner devoid of the sentimentality with which, unfortunately, patriotic subjects are frequently treated.

Lothrop, Lee & Shepard announces that the illustrations in *Our Flag* are all original lithographs and that there are no reproductions in the entire volume. The drawings certainly are a beautiful asset to the book. They are done in blue, red, a light grey, and white background. Albert Carman, who made the illustrations has done considerable amounts of experimenting with lithography which may explain the use of this form in the present volume.

Taken as a whole, *Our Flag* is a book which teachers may give their pupils with the confidence that the children are reading an impressive, though unsentimental, account of our flag and the role it has played in the history of the United States.

(*Lothrop, Lee & Shepard Co.*—45 pp.—\$1.50)

At various times during 1940 Albert Whitman and Company have published little volumes by the WPA Pennsylvania Writers' Project. The size of these books makes them ideal additions to primary and lower grade libraries; the opportunity for research which the

Project afforded the writers helps to make them good source material for projects and units. Their subject matter is such as can be frequently used in units for both the lower and intermediate grades.

Some of the titles are "Money," "Salmon," "Dream of Stars," "Trains Going By," "Warships," "Life in an Ant Hill," "Aircraft," "Gold," "Light of the World," "Looking at the Moon," etc. In each volume the author receives credit for his work and the names of the illustrators are also mentioned.

The illustrations are made by members of the Pennsylvania Art Project.

We recommend these little books because both the children and the teachers will be able to use them. The children will enjoy the illustrations as well as the informative text. Teachers will have a convenient source of material without wasting time searching for facts to use in the lower and intermediate grades. (*Albert Whitman Company*—\$.50 each)

Since this is the time of year when boys and girls are more inclined to spend leisure hours indoors, it seems to us an excellent opportunity for teachers to encourage reading among their students. Not only should the children be urged to read the latest juvenile books, they should be directed toward the classics — the masterpieces of Robert Louis Stevenson, Lewis Carroll, Dickens, John Ruskin, Mark Twain, Swift, and all the others with whom you were familiar in your childhood.

We should like to go even a step further and suggest the reading of the myths and legends of Greece, Rome, ancient England, Scandinavia, France, and even American Indians.

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*Peter Painter* by Frank Martin Webber is the story of a little elf boy. He is "about as tall as a butcher knife, and as brown as a hazelnut." He loves to help make other people happy. How does he do this? By painting with his magic paints. Tints of every hue are in his paint pots. Perhaps, however, his principal magic is in his disposition. He is kind and helpful to everybody.

There is a moral in this story. It is presented in a rather subtle manner so that children will not be aware that they are told that to be happy one must give happiness, must try to help others, and must be considerate of the feelings of others.

There are a number of full page illustrations in color. In addition, every page has interesting little sketches of Peter, Kari Faun, the girl with the faded pinafore, and many others. In fact, all of the characters are sketched so that the children will be able both to read about and to see the people of the story. Vera Neville has drawn these charming pictures.

*Peter Painter* is recommended for young children. With its atmosphere of fantasy it should be a favorite. (*David McKay Company* — 30 pp. — \$1.00)

How did people in England live during the Stone Age? What did the boys do? What food did they eat, what did they wear, and how did they fight? These questions are answered in a pleasant novel about the England of the Stone Age. *The Flint Chipper* is truly a boy's story of this era.

Created with as much authentic data as the very limited knowledge of this period permits, *The Flint Chipper* tells the fascinating story of how the Hunting People, of whom Flint Chipper was a member, fought the Beast Herders who invaded the land. From this little synopsis you can see that there is a portion of propaganda, if not in the book itself, in the way it has been publicized.

The adventurous life which the people of this age led will appeal to boys over twelve years of age.

The illustrations by Woodi Ishmael are dramatic and full of detail.

*The Flint Chipper* by Thames Williamson will be a welcome addition to any boy's library and can be used by teachers in presenting the story of the beginnings of the history of man to her class.

(*Lothrop, Lee & Shepard Co.*—362 pp.—\$2.00)

# SPATTER PAINTING

by

CLAYTON BEYLER

PROTECTION, KANSAS

Here is a type of art work which, although not new, children will enjoy tremendously. The method herein described produces good, original-looking pictures.

All that is needed for this kind of painting is an old toothbrush, a piece of window screen, ink, and a shallow box. Poster paints may also be used with success. As you can see, the materials needed for this type of color work can be easily supplied by the children. If regular spatter ink is to be used, it can be purchased at any art store. However, it is possible to make usable ink by soaking old crepe paper in water.

Any kind of subject may be used for this work, but it is better to have a very definite outline pattern. Profiles of such persons as Washington and Lincoln work very well.

Lettering and notebook covers are

different if spattered. Nature posters are especially fine. This type of painting is more like taking a picture than painting, since there is an exact picture of the object after one has completed the project.

Before beginning to work, be sure that the object will lie flat. Leaves and flowers should be pressed in a book or, as an alternative, they may be drawn off on a sheet of paper. Then carefully arrange them on a clean sheet of paper which has been placed in the bottom of the shallow box. Now, cover the box with the screen.

Take the toothbrush and dip it into the ink or paint. Rub the brush briskly over the screen. This will spatter ink all over the paper and when the subject

is removed, there will be a perfect picture!

Some experimenting will probably be necessary if this type of work is new to your class. Then, too, the children will have to try to find the correct amount of ink or paint to put on the brush. After a few trials every child should be well acquainted with the process. Caution should be exercised not to get too much ink on the brush, or it will come off in big drops.

This is an excellent study in color combinations since different shades of construction paper may be used for the background.

(Suggested subjects which will go well with the celebrations of Lincoln's and Washington's birthdays are given on pages 28 and 29. They are excellent for notebooks and posters dealing with the lives of these famous men.)



## Teachers—READ THE NEW PATHFINDER MAGAZINE

Pathfinder is particularly suitable for school work because it is accurate, brief though complete, and easily understood. Because it does not print any objectionable advertising, the new Pathfinder is especially suited for school use.

Pathfinder is the one magazine no successful teacher can afford to do without . . . it will save her both time and money.

We are doing our best to give teachers in Pathfinder, for only \$1.00 a year a better news digest and more interesting facts about important people than can be found in other news magazines costing four and five times as much.

The improved Pathfinder will quickly sell itself to you.

We Want you to See PATHFINDER  
SEND FOR A COMPLIMENTARY COPY

ONE YEAR • 52 ISSUES • \$1.00

**PATHFINDER • WASHINGTON, D. C.**

(Continued from page 16)

walk to her quietly, stand still, and listen to further directions.

Teachers, during the winter season, do your part. Send notices such as the one given here to the parents. See that the children take them home.

### SPECIAL NOTICE

Coasting is fun when it is done in the right places.

Coast only on streets roped off for that purpose.

Coast in your own back yard if there is no other safe place.

Do not "hitch" rides on trucks or automobiles, even if the driver says you may.

Have safety brakes on sleds. Three or four riders should not ride on one sled. Take turns going down the hill. Wait until way is clear.

### On the Ice

Skating is fun when it is done in the right way.

Skate only where ice has been tested. Stay away if a sign reads "Danger! Thin Ice!"

Do not trip or push others on the ice.

Dress warmly and if you should become extremely chilled, go home.

In all games, in fact in everything we do, we must know and obey certain rules if we wish to have a safe and happy life.

# TEACHER'S CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner. JUNIOR ARTS AND ACTIVITIES.

## A SCHOOL DIARY

by

MRS. C. CONNOLLY  
Livingston Manor, New York

To keep children alert in written composition, it is necessary to change one's procedure in presenting this work. An easy way to keep pupils interested in composition is to have the children write, on one piece of paper, their daily experiences in school. This takes only a few minutes of each day, but it helps the children form an original style and corrects poor habits of written expression.

Most boys and girls are interested in diaries and will look forward to these few minutes each day. At the end of the semester, the children treasure their diaries and they are proud to review the happenings which they have recorded.

## BOOKS WE HAVE READ

(In a Flowerpot)

by

MRS. GRACE KEISER  
Prattville, Michigan

In many schools it is a problem to keep a record of the books read by each individual. We solved our problem this way.

In our art class each child made a modernistic flower about  $3 \times 2\frac{1}{2}$  inches. The shapes varied. The flowers were cut from colored paper. Unprinted newspaper was used to make a pad the same shape as the flower. On the back of each flower was placed a cardboard strip. The entire booklet was stapled together.

The teacher then cut a large flowerpot from colored paper. She also cut some leaves. These were mounted on an 18 x 24 inch sheet of cardboard. At various intervals above the flowerpot or vase, she cut slits into the cardboard. The strip of cardboard on the back of each flower was stuck into the slit and pushed down; the effect being that of a large bouquet.

In his flower notebook, each child wrote data concerning the books he had read. We felt that the finished poster was attractive enough to remain on the wall throughout the year, making a convenient record of each child.

## A YEAR-ROUND DEVICE FOR DRILL WORK

by

F. PEARL MALLOY  
Toronto, Ontario, Canada

Perhaps the most versatile of devices in drill work is our friend, the tree. It is ever with us in nature and is always carrying out some interesting activity. Here are some suggestions for following tree activities in the classroom drill lessons.

Draw a large tree on the blackboard and write words or facts which you wish to drill on the branches of the tree. Let the pupils carry out the suggested idea for the month.

September — pick fruit off the tree; October — pick nuts off the tree; November — pick leaves off the tree, rake leaves from under the tree; December — (Christmas tree) pick presents off the tree; January — knock snow off the tree; February — pick icicles off the tree; March — put buds on the tree; April — put leaves on the tree; May — pick leaves for May Queen's crown; June — pick roses off the tree.

## A SPELLING GAME

by

AGALEE NICHOLS  
Chewalla, Tennessee

The pupils enjoy this tapping game which makes a fine spelling drill and changes the routine of spelling work. The teacher begins by giving a spelling word to the class; for example — apple. With a ruler she taps once for each letter, stopping on any letter she chooses. She designates someone in class to tell the letter on which she stopped tapping. The pupil who can give the correct letter than takes the ruler, gives another word, and continues the game. If the word should have a double letter, the pupil answering must tell whether it was on the first or second that the tapping stopped.

## QUOTATIONS ARE IMPRESSIVE

by

MARY NEELY CAPPS  
TIPTON, OKLAHOMA

During the past two years each day

## QUOTATION FOR THOUGHT

*Let us have faith that right makes might, and in that faith let us dare to do our duty as we understand it.*

—Lincoln

I placed on the blackboard some worthwhile thought. For this sentence I reserved the center board in the classroom and did the quotation in my neatest handwriting.

Near the end of a school year, I was surprised and delighted to learn that about five seniors had copied the quotations in personal notebooks because they deemed them worthy of thought.

Last year I found a teacher friend who not only uses the thought on the blackboard, but who has a pupil to illustrate the thought with colored chalk. An example that I found in her home-room was: "You can't kick when you're pulling and you can't pull when you're kicking." Besides the quotation a pupil had drawn a donkey with his heels in the air.

(Ed. Note: Each month there is a quotation by some famous man which appears in a little box on the Teacher's Corner page of Junior Arts and Activities. These may well be used as classroom quotations.)

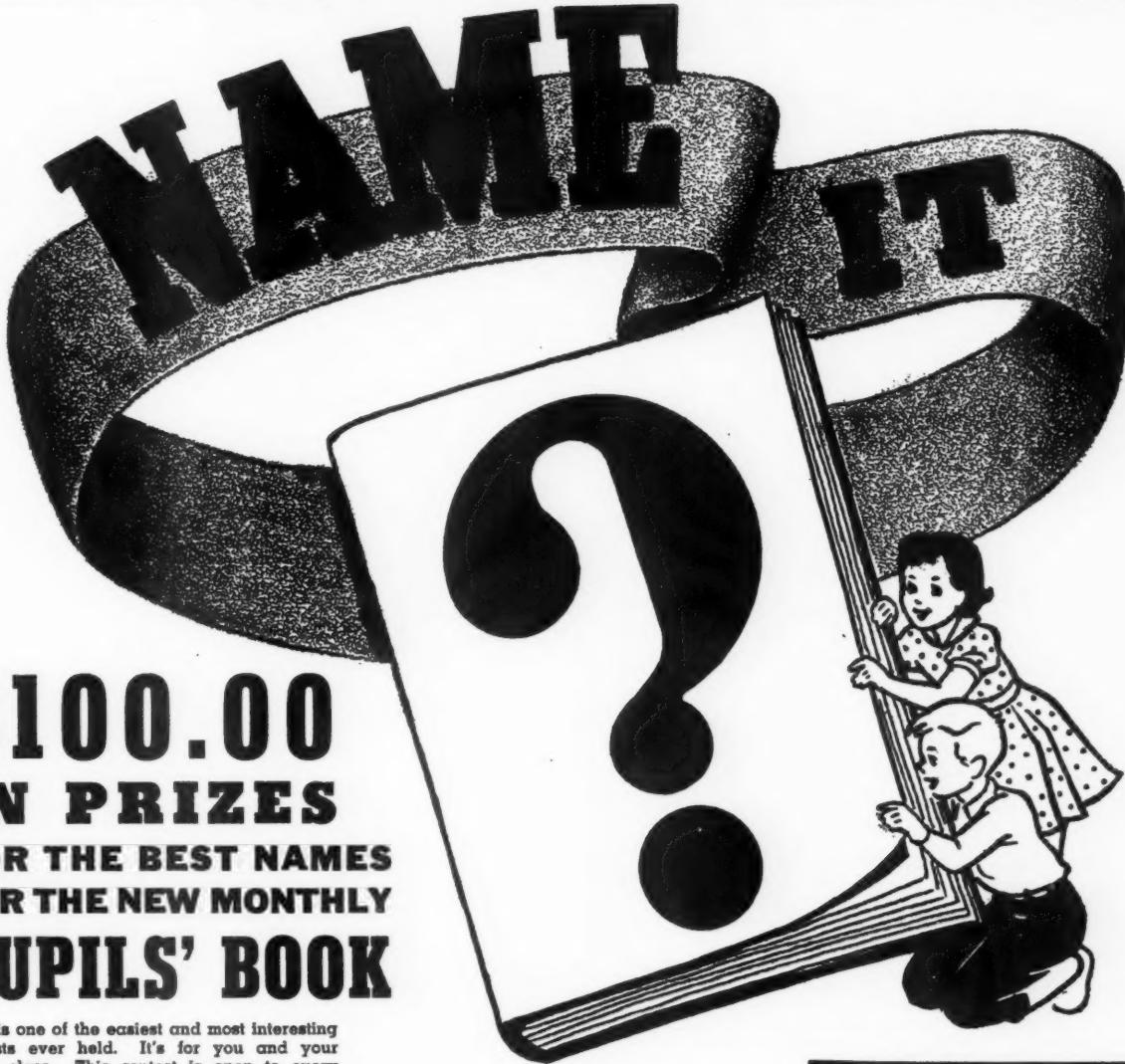
Turn to page 45. Read the details about the fascinating and profitable contest. Your pupils will be thrilled to participate. The time is short, so don't put it off. Send in your suggested names early.

A very interesting folder has been mailed to you. Watch for it. The folder contains the complete story about the new "Pupils' Book." It is of vital importance to you. We know that every teacher is extremely busy at this time of the year, but the story about the "Pupils' Books" is worthy of your time spent in reading every word contained in the folder. Don't miss it.

Have you written for your copy of the catalogue of molding sets? Send your request to Hobby-Craft, Inc. 343 N. Pulaski Road, Chicago.

Also, Thayer & Chandler, 910 W. Van Buren St., Chicago, offer a very helpful book on arcraft. Every teacher should have both of these books.

# TEACHERS • BOYS AND GIRLS



## \$100.00 IN PRIZES FOR THE BEST NAMES FOR THE NEW MONTHLY PUPILS' BOOK

Here is one of the easiest and most interesting contests ever held. It's for you and your entire class. This contest is open to every elementary teacher and her pupils.

Best of all—you don't have to buy anything—no stories to write—no coupons. Just give us a name for this new book. Explain all the details to your pupils—have each boy and girl suggest names. Each day put the suggested names on the blackboard, at the end of a week or ten days hold a class discussion—selecting the five or six best names. Teacher—be sure your own suggested names are included.

### The New Pupils' Book

This contest is for the naming of a new pupils' book. The new book will be published monthly and will contain full-page, illustrated projects—activities—posters—all types of creative material that will correlate with regular classroom studies and plans. It will contain material like that in the JUNIOR ARTS AND ACTIVITIES magazine. These books will stimulate more interest in school work than anything your pupils have ever used. We do not have sufficient space here to explain the new pupils' book, but we are mailing you a folder giving the complete details—watch for it.

Right now—read the contest rules and let your class start at once in this interesting contest.

### The Prizes

There will be five prizes for the five best suited names selected.

#### 1st PRIZE

\$25.00 cash to the teacher of the winning class.  
\$25.00 cash to her class or classes, for school use.

#### 2nd PRIZE

\$10.00 \*merchandise certificate to the teacher of the winning class.

#### 3rd PRIZE

\$5.00 \*merchandise certificate to the teacher of the winning class.

#### 4th PRIZE

\$5.00 \*merchandise certificate to her class.

#### 5th PRIZE

\$5.00 \*merchandise certificate to the teacher of the winning class.

\$5.00 \*merchandise certificate to her class.

\*Certificate good for the purchase of any material we advertise in JUNIOR ARTS AND ACTIVITIES. The entire amount need not be used at one time.

### FOLLOW THESE SIMPLE RULES

1. Taking into consideration the use of the book, give it a name.
2. Write or print your suggested names on one side of a sheet of paper. Print or write plainly your name and address. State the grade you teach and number of pupils.
3. Mail your entries to JUNIOR ARTS AND ACTIVITIES, Dept. C, 740 Rush Street, Chicago, Illinois.
4. All entries must be received not later than February 10, 1941.
5. Entries will be judged for originality, sincerity, and aptness of thought. Decision of the judges will be final. Duplicate prizes will be awarded in case of ties. No entries will be returned. Contents are subject to all United States, Canadian, and local regulations.
6. Winners will be announced in the March issue of JUNIOR ARTS AND ACTIVITIES.

**WATCH FOR FOLDER GIVING COMPLETE DETAILS ABOUT THE NEW PUPILS' BOOK**

# • • • LETTERPRINT



*Lettering on posters and booklet covers should be well done in order to improve the project. Poor lettering can ruin the best piece of work.*

On the blackboard, rule horizontal lines about four inches apart. Print the letters of the alphabet on these lines, leaving space between each letter, as shown above. The space following each letter is exactly the same as the space the preceding letter occupies. Have each child in the class go to the board, and, in the area following the letters, copy those you have drawn. Then have the children draw them on paper, by ruling horizontal lines about one-half inch apart—the size shown.

Practice is necessary in the struggle for clean lettering. Practice with words, sentences, poems, names of towns, states, schools, names of friends, etc. Lettering can be applied to booklet covers, bookmarks, and other objects. The weight of the letters may be increased depending on the use for which the letters are intended. For example, letters of posters may be very heavy but on small booklets it is best to use thin letters. Give children the experience of using lettering whenever possible.

## NEW . . . HECTOGRAPH WORK BOOKS

### DOUBLE-STRENGTH

We take great pride in being able to offer you the following list of books — the most up-to-date material on the market. This material was prepared by leading teachers and supervisors, and gives you the benefit of what these people have learned about

leading child minds into the mysteries of the "school world." One book supplies material for a class of 50 or more. IT COSTS YOU NOTHING TO EXAMINE THESE BOOKS. YOU MAY RETURN ANY BOOK THAT DOES NOT MEET WITH YOUR ENTIRE APPROVAL AND THE MONEY PAID US WILL BE REFUNDED.

#### FOR PRE-PRIMER

A.B.C. Pre-Primer .....	\$1.25
Nursery Rhymes in Pictures .....	1.00

#### FOR FIRST GRADE

First Grade Reading .....	\$1.25
First Grade Arithmetic .....	1.25
Phonics & Reading .....	1.00
Health Activities .....	1.00
Life on the Farm .....	1.00

#### FOR SECOND GRADE

Second Grade Reading .....	\$1.25
Second Grade Arithmetic .....	1.25
Eskimo Land .....	1.00

#### SUITABLE FOR 2ND or 3RD GRADE

Holidays of the Year .....	\$1.25
My Book on Holland .....	1.00
China .....	1.00
My Indian Book .....	1.00
First Lessons in Written Language .....	1.00
Birds & Flowers .....	1.00
Self Help Cards (Add., Sub., Mul., Div.) .....	1.25

#### FOR THIRD GRADE

Third Grade Reading .....	\$1.25
Third Grade Arithmetic .....	1.25
Third Grade Language Drills .....	1.25
Busy Bees & Industrious Ants .....	1.00

#### FOR FOURTH GRADE

Fourth Grade Reading .....	1.25
Fourth Grade Arithmetic .....	1.25
Fourth Grade Language Drills .....	1.25

Over Land & Sea (Beginning geography) .....	1.00
Common Birds & Garden Flowers .....	1.25
My Japanese Book .....	1.00
Sweden, Norway & Denmark .....	1.00
England, Scotland & Wales .....	1.00
My Eskimo Book .....	1.25
My Bird Book .....	1.25
My Flower Book .....	1.25
Progress: From Legends to Facts .....	1.00
Hectomaps .....	1.00

#### FOR FIFTH GRADE

Fifth Grade Language Drills .....	1.25
Water Life Miracles .....	1.00

Pioneer Days .....	1.00
Wings Over U.S.A. ....	1.00
Wings Over South America .....	1.00

#### FOR SIXTH GRADE

Sixth Grade Language Drills .....	1.25
Plant Puzzles .....	1.00

#### SUITABLE FOR ALL GRADES

Music Charts & Drills .....	\$1.00
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#### NOT DUPLICATING MATERIALS

Use-Over Nursery Rhymes Book (white blackboard style—looseleaf or bound) .....	\$1.00
The Kindergarten Curriculum .....	1.50
Phonics Moviegram .....	1.00
New Improved Phonics Chart .....	2.50
One Hundred Works of Art & Sculpture .....	1.00
Dolls of the World, Set No. 1, cloth .....	1.00
Dolls of the World, Set No. 1, paper .....	1.00
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### SCHOOL BROADCAST CONFERENCE ART DEMONSTRATION by MARIE MERRILL

In the past, long-distance teaching would have seemed an impossibility to both artists and teachers. The demonstration at this conference proved it a real possibility. It also made one conscious of the added value of art as an activity.

"An artist never dies." This is true of children in their art efforts. The immortality is in the influence of the efforts on the child. There is truth in the child's expression and that truth is related to beauty.

In the demonstration presented at the conference, the children heard a story and music which gave a picture of cowboys around a western campfire. The sort of setting and other details in the sketches were the pictures created in the minds of the children. These were, of course, the results of class studies and other information and experiences acquired by the children. The picture was truth to the artist. The use of crayon on paper (large sheets) was a valuable means of expression.

Any activity in art is a lasting influence. Its value as an interest is beyond measure. The child who has had no special interest activity becomes the restless youth and the resourceless adult.

### NEGRO HISTORY WEEK

Negro History Week will be celebrated this year from February 9 to 16.

No effort among the Negroes of the United States is more widely known than Negro History Week. The schools of the country, regardless of racial make-up, generally know of or observe it in some way.

These schools have gradually incorporated into their curricula certain courses bearing on various phases of Negro Life and History; and they have instituted the "little theatre" which supplies all but continuous dramatization of the Negro's past and present.

(From the bulletin of the Association for the Study of Negro Life and History.

### HOBBY-CRAFT MOLDING SETS

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### EARLY COLONIAL LIFE

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### ESKIMOS

STUDY OUTLINE — 2 PAGES

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### TRANSPORTATION

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### TYROL

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### MEDIEVAL LIFE

STUDY OUTLINE — 2 PAGES

PROJECTS — 5 PAGES

### FUR BEARING ANIMALS

STUDY OUTLINE — 3 PAGES

PROJECTS — 4 PAGES

### MUSIC

STUDY OUTLINE — 3 PAGES

PROJECTS — 5 PAGES

### ANCIENT GREECE

STUDY OUTLINE — 3 PAGES

PROJECTS — 4 PAGES

### HAWAII

STUDY OUTLINE — 3 PAGES

PROJECTS — 4 PAGES

### PAPER

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PROJECTS — 4 PAGES

### COMMUNICATION

STUDY OUTLINE — 3 PAGES

PROJECTS — 4 PAGES

## Junior Arts and Activities

740 RUSH ST. CHICAGO, ILL.

# Successful Teachers Use These BUILD-UP PANEL POSTERS



A Panel from American Indian Picture Posters



## AMERICAN INDIAN

This set includes four panels depicting Indians of various tribes engaged in typical occupations. The background of each shows the natural environment of the Indians.

- No. 1 The Algonquin Indians.
- No. 2 The Sioux Indians.
- No. 3 The Navajo Indians.
- No. 4 The Pueblo Indians.

Set No. 700. Price 50 cents

Give your pupils the EXPERIENCE of constructing a panel poster and they will REMEMBER that panel poster and what it represents. Because they have had a part in building it, their interest in that panel poster can be extended to every classroom study in which the poster is used.

Here are three popular subjects that will give interest and motivation to your classroom work. Each set contains four background panels printed on sheets of heavy construction paper 12 x 36 inches. Brightly colored poster papers, already printed for cutting and pasting on the background, are supplied. The designs are simple and each piece is keyed for guidance. Full instructions for cutting and mounting are furnished. The complete panels show colorful, authentic scenes which provide decorations for the classroom during the time the unit is carried on, or during a holiday period.

## DUTCH

Four panels showing Holland landscapes and homes. The subjects include:

- No. 1 Winter in Holland.
- No. 2 Inside of a Dutch Home.
- No. 3 Dutch Tulip Fields.
- No. 4 Market Day in Holland.

Set No. 709. Price 50 cents



## JAPANESE

Four posters for the Japan unit. When built up, they show in attractive colors:

- No. 1 A Japanese Garden.
- No. 2 A Visit to a Japanese Home.
- No. 3 Street Scene in Japan.
- No. 4 Rice Fields in Japan.

Set No. 710. Price 50 cents



## DESERT LIFE

### Contents:

- No. 1 At Home in the Desert.
- No. 2 Caravans at Sunset.
- No. 3 Oasis Scenes.
- No. 4 Streets of Cairo.

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## ESKIMO

Four beautiful panels showing the Eskimos at various occupations during the summer and winter months. The subjects include:

- No. 1 Summer in Eskimo Land.
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